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# Supplemente,

enthaltend

# Quellen zu Händel's Werken.

## 5.

# Componimenti Musicali

per il Cembalo

von

## Gottlieb Muffat.

Für die Deutsche Händelgesellschaft

herausgegeben

von

**Friedrich Chrysander.**

**Leipzig,**

Stich und Druck der Gesellschaft.

1896.

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# Vorwort.

Unter den Zeitgenossen, deren Musik Händel in seinen Werken benutzte, nimmt der Wiener Klavier-Komponist Gottlieb Muffat (geb. im April 1690 zu Passau, gest. am 10. Dez. 1770 zu Wien: s. Stollbrock, die Komponisten Georg und Gottlieb Muffat S. 36 und 48) eine hervorragende Stellung ein. Nachdem er im Jahre 1726 eine Sammlung von Orgelstücken kleineren Umfanges herausgegegeben hatte, publicirte er um 1735 sein Meisterwerk »Componimenti Musicali per il Cembalo«. Dasselbe gehört zu den allerbesten Klavierwerken der damaligen Zeit, wird in der Fülle schön geformter, gehaltvoller und origineller Melodien von keinem andern jener Zeit übertroffen und steht lediglich in der Selbständigkeit der künstlerischen Form hinter der Klaviermusik Händel's und Bach's zurück. Zuerst von seinem als Komponist bedeutenden Vater Georg Muffat in Passau (gestorben daselbst am 23. Februar 1704) und sodann besonders von Fux in Wien unterrichtet, hielt er sich auch in der Gestaltung wesentlich an Fux. Muffat's Klaviersätze sind aber reicher und reifer, als die seines von ihm hoch verehrten Lehrers. Von allen Deutschen war er derjenige, welcher sich den Franzosen Couperin, den formfestesten Klavier-Komponisten der Zeit von 1700 bis 1720, am genauesten zum Vorbild nahm, wie er auch dessen Art der Aufzeichnung und Benennung der Tonsätze wesentlich beibehielt. An musikalischem Gehalt übertrifft er sein französisches Vorbild bedeutend, und in diesem Gehalt erblicken wir die erste reife Frucht des neuen Geistes der Wiener Schule, welche sich namentlich auf diesem Gebiete später so glänzend entfaltete. Hierdurch haben die »Componimenti« eine große geschichtliche Bedeutung erhalten.

Dieses musikreiche Werk bildete eine Fundgrube von Anregungen für Händel und ist noch besonders bemerkenswerth dadurch, daß es uns Beispiele liefert für alle Stadien der Benutzung fremder Vorlagen, die sich bei ihm beobachten lassen. Während man zwischen Muffat's Hornepippe (S. 98) und Händel's Hornpipe (Concerte, Händel's Werke Bd. 30 S. 104) nur eine so entfernte Ähnlichkeit wahrnimmt, daß man hier Nachahmung bezweifeln würde, wenn jene Hornepippe nicht auch an drei andern Stellen dieser „Zwölf großen Concerte" (Bd. 30 S. 41. 84 u. 154) wie ebenfalls in der Cäcilien-Ode (23 S. 54 u. 56) von Händel ausgebeutet wäre; während auch die Menuett S. 60 in Händel's Menuett am Schlusse des fünften Concerts (30 S. 75) wie am Schlusse der Ouverture zu der Cäcilien-Ode (23 S. 6) sehr unkenntlich geworden ist; während ebenfalls die Fantaisie S. 48, sowie die andere Fantaisie S. 76 und das Adagio S. 123 durch ihre Motive nur als Anregungen zu den betreffenden Sätzen betrachtet werden können: so sind dagegen andere Stücke in den Hauptgedanken fast unverändert von Händel aufgenommen, obwohl sie dabei zum Theil in einer ganz neuen Behandlung zu der großartigsten Gestaltung gelangten. Zu den einfacheren Neubildungen dieser Art gehören diejenigen Stücke, welche Händel ebenfalls zu Instrumentalsätzen benutzte, wie

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das Adagio S. 11 zu dem Vorspiel in Josua (17 S. 1), das Trio S. 40 zu dem dritten, ohne ersichtlichen Grund ebenfalls Trio genannten Satze der Ouverture in Theodora (8 S. 5), die Courante S. 30 zu dem vierten und auch Courante genannten Satze derselben Ouverture zu Theodora (8 S. 6), die Air S. 139 zu dem Marsch in Judas Makkabäus (22 S. 189) und die Courante S. 84 zu dem letzten Satz der Ouverture in Salomo (26 S. 6). Wieder andere Stücke sind durch Umbildung so unkenntlich geworden, daß man erst nach einigem Suchen Muffat als Vorlage entdeckt. Dahin gehört der auch von Händel Menuet genannte Satz S. 60, aus welchem er zuerst den Schlußsatz der Ouverture zu der Cäcilien-Ode (23 S. 6) bildete, sodann diesen in einer sehr merkwürdigen und souverän frei erweiterten Neubildung im fünften der Großen Concerte (30 S. 75) verwendete. Dahin gehört ferner die Air S. 12, welche Händel in der Flöten-Arie der Cäcilien-Ode (23 S. 39) zu einem breit ausgeführten Andante von 111 Takten für Gesang und Begleitung von Grund aus neu gestaltete, was ihn indeß nicht abhielt, einzelne Motive der »Air« noch zweimal zu benutzen, zuerst zu dem Adagio des ersten Concerts (30 S. 7) und darauf sogar zu einem Allegro im achten Concert (30 S. 117).

Die soeben erwähnte Umbildung der »Air« zu der Flöten-Arie in der Cäcilien-Ode leitet hin zu derjenigen Gruppe, bei welcher die Benutzung der fremden Modelle am freiesten ist und am vollkommensten eine neue Gestalt erlangt hat. Sämtliche Stücke, die hierbei in Betracht kamen, finden sich in der Cäcilien-Ode. Das erste ist der Chor »From Harmony — Von Harmonie« (23 S. 10), dessen Gesang sich hauptsächlich Muffat's Final S. 21 als instrumentales Gewand angelegt hat. Im Wesen und in der Bedeutung gleich, aber formell von ganz anderer Art ist die Orgel-Arie (23 S. 50), ein Gemälde von 84 Takten, bei welchem Jeder erst durch den Augenschein sich überzeugen muß, daß die 18 Takte der Fantaisie Muffat's S. 48 die Anregung dazu geben konnten. Das dritte und letzte Beispiel erblicken wir in der Bearbeitung der vierstimmigen Fuge in B dur S. 78. Händel bildet aus derselben den Schlußchor der Ode, einen seiner größten und längsten Chöre (23 S. 62—79). Nach einer erhabenen Einleitung setzt zu den Worten »The dead shall live — Was starb ersteht« die Fuge ein. Diese ist bei Muffat 36 Takte lang, bei Händel 152.

Diejenigen Stücke, welche Händel benutzte, habe ich im Index am Ende dieses Bandes mit * bezeichnet. Nach der Reihenfolge aufgeführt, sind es folgende:

1. Die Courante S. 8 benutzte Händel im ersten Satze der Ouverture zu der kleineren Cäcilien-Ode (Bd. 23 S. 1) und darauf sofort, im Eingang etwas geändert, im fünften der 12 Grand Concerts (30 S. 60).
2. Die Air S. 12 ist benutzt in der Flöten-Arie der Cäcilien-Ode (23 S. 39) und sodann im Adagio des ersten wie im Allegro des achten Concerts (30 S. 7 u. 117).
3. Der Rigaudon S. 14 findet sich als Marsch in Josua (17 S. 80).
4. Das Adagio S. 20 ist benutzt für die Introduzione in Josua (17 S. 1).
5. Das Final S. 21 ist benutzt im Chor »From Harmony — Von Harmonie« der Cäcilien-Ode (23 S. 10).
6. Die Courante S. 30 ist benutzt im Allegro des zehnten Concerts (30 S. 143) und später ebenfalls als »Courante« im letzten Satz der Ouverture zu Theodora (8 S. 6).
7. Das Trio S. 40 ist benutzt in dem dritten Satze der Ouverture zu Theodora (8 S. 5), den Händel ebenfalls »Trio« genannt hat.

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8. Die Fantaisie S. 48 gab Anregung zu der Orgel-Arie in der Cäcilien-Ode (23 S. 50); auch der Largo-Anfang des neunten Concerts (30 S. 118) wird im Hinblick auf diese »Fantaisie« entstanden sein.
9. Die Allemande S. 50 ist im Hauptgedanken benutzt zu dem Marsch in der Cäcilien-Ode (23 S. 38).
10. Die Menuet S. 60 wurde umgebildet zu einer Menuett zum Schluß der Ouverture der Cäcilien-Ode (23 S. 6), welche dann abermals neu gestaltet und erweitert ist im fünften Concert (30 S. 75).
11. Das Finale S. 70 hat die Anregung gegeben zu einer Figur im letzten Satze des ersten Concerts (30 S. 13).
12. Die Fantaisie S. 76 und das Adagio S. 123 haben beide vereinigt Material hergegeben zu dem Tenor-Recitativ der Cäcilien-Ode (23 S. 6—9).
13. Die Fuge S. 78 wurde ausgebildet zu der Fuge des Schlußchores in der Cäcilien-Ode (23 S. 66).
14. Die Courante S. 84 ist benutzt im letzten Satze der Ouverture zu Salomo (26 S. 6).
15. Die Hornepippe S. 98 hat mit Händel's Hornpipe im siebenten Concert (30 S. 104) nur eine entfernte Ähnlichkeit; aber einer markanten laufenden Figur Muffat's begegnet man in drei andern Concerten (30 S. 41 u. 84 u. 154), und vorher schon in der Cäcilien-Ode (23 S. 54 u. 56), immer verschieden gestaltet.
16. Die Fantaisie S. 122 ist zuerst benutzt im zweiten Satze des ersten Concerts (30 S. 3), und später anders im zweiten Satz der Ouverture zu Samson (10 S. 5).
17. Das Adagio S. 124, welches bereits in der Cäcilien-Ode zur Verwendung kam, wie oben unter Nr. 12 angeführt ist, wurde dann auch noch zu dem kurzen Largo im zwölften Concert (30 S. 177) benutzt.
18. Die Air S. 139 bildet die Melodie zu dem Marsch in Judas Makkabäus (22 S. 189), mit welchem Händel später auch ein Orgel-Concert beschloß (s. Bd. 48 S. 99).

Achtzehn Klavierstücke Muffat's sind hiernach in 30 Sätzen von Händel verwerthet; nicht abgeschrieben, sondern als Modelle für eigene Bildungen benutzt. In vorstehender Liste werden die Anregungen, welche Händel von Muffat empfing, in der Hauptsache erschöpfend angegeben sein, wenn auch nicht absolut vollständig; denn einige mehr nebensächliche oder versteckte Entlehnungen, wie die im zehnten Concert (30 S. 142) aus der 33. Variation Muffat's S. 160 und ähnliche, habe ich nicht mitgezählt. Von den sieben Händel'schen Werken, in welchen die Verwerthung Muffat's nachgewiesen ist, beschränkt sich bei den fünf nach 1740 entstandenen Oratorien die Benutzung auf einzelne Sätze. Nicht unbeträchtlich ausgebeutet ist der Wiener Meister in den »Zwölf Großen Concerten (Grands Concerts)« die von Ende September bis Ende Oktober 1739 entstanden. Aber am meisten und bedeutendsten kam Muffat's Musik in demjenigen Werke zur Verwendung, bei welchem Händel sie zuerst benutzte, in der kleineren Dryden'schen Cäcilien-Ode, die unmittelbar vor jenen 12 Concerten im September 1739 komponirt wurde.*) Muffat's Componimenti waren damals erst seit zwei oder

*) Aus einem Satze im Oratorium Saul (13 S. 272) könnte man vermuthen, daß Händel schon damals, also im Sommer 1738, Muffat benutzte. Ich erblicke aber in jener Stelle nicht eine Entlehnung, sondern nur eine zufällige Ähnlichkeit.

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drei Jahren in der Welt bekannt, also noch ganz neu. Von den 79 Seiten der Partitur der Cäcilien-Ode in meiner Ausgabe enthalten nun 43 Seiten, mithin mehr als die Hälfte des ganzen Werkes, musikalische Elemente aus Muffat's Klaviermusik. Alles ist Händel geworden bis in's feinste Geäder hinein; das wird ein unbefangener Beurtheiler nicht einen Augenblick verkennen. Aber ebenso unverkennbar ist, daß Händel's Musik durch die Hineinleitung fremder melodischer Quellen in dieselbe an musikalischem Gehalt nach allen Seiten hin bedeutend gewonnen hat. Dieses Verfahren, vorhandene eigene oder fremde Tonsätze als Modell und Material zu verwenden, war bei ihm nicht ein zufälliges, sondern ein grundsätzliches, und durchdringt seine gesamte Komposition.

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Muffat's Klavierbuch reiht sich auch hinsichtlich der äußeren Ausstattung den Werken Couperin's an und gehört, wie diese, zu den schönsten Musikdrucken jener Zeit; namentlich die gleichzeitigen deutschen Drucke fallen sehr dagegen ab. Den Stecher und Verleger des Werkes, Joh. Christ. Leopold in Augsburg, lobt Muffat im Vorwort nach Gebühr. Leopold hat das Ganze in Kupfer gestochen mit Ausnahme der deutschen Vorrede, welche durch Buchdruck hergestellt wurde. Titel, Dedikation und Vorreden habe ich nach photographischer Aufnahme mitgetheilt, unseres Formates wegen in etwas verkleinertem Maße, $24^1/_2$ und 18 cm gegen $28^1/_2$ und $20^1/_2$ cm des Originals. Dedikation und Anrede stehen im Originaldruck auf zwei getrennten Blättern, sind hier aber auf ein Blatt gebracht.

Das Jahr der Publikation beizufügen, hat der brave Leopold leider vergessen. Muffat sagt aber in der Widmung an den Kaiser, er habe »durch dreißig Jahre« den Unterricht von Fux genossen. Das kann erst von 1705 an geschehen sein, weil sein Vater bis 1704 lebte und er damals noch ein Knabe war. Händel hatte die »Componimenti« 1739 in der Hand, vielleicht schon ein Jahr früher. Damit kommen wir auf die Jahre 1735 bis 1738, können also mit Recht behaupten, das Werk sei um 1735 erschienen.

Die »Componimenti« sind in oblong Folio gedruckt. Die Musik füllt die Seiten 1 bis 105; dann folgt das letzte Blatt, auf dessen erster Seite die hier S. 164—165 mitgetheilte Erklärung der Spielmanieren steht. Die Zeichen für diese Manieren habe ich genau denen des Originaldruckes nachbilden lassen. Obwohl Muffat seine Sparsamkeit in der Benutzung der Schlüssel ausdrücklich hervor hebt, gebraucht er deren doch nicht weniger als fünf: Violin-, Diskant-, Alt-, Tenor- und Baß-Schlüssel, wodurch sein ebenso seltenes wie kostbares Klavierbuch in der Originalgestalt gewöhnlichen Spielern jetzt unzugänglich geworden ist. Man wird mit der Genauigkeit und Treue, in welcher ich das schöne Werk hier reproduziert habe, im ganzen wohl zufrieden sein.

Bergedorf bei Hamburg,
16. Oktober 1895.

**Fr. Chrysander.**

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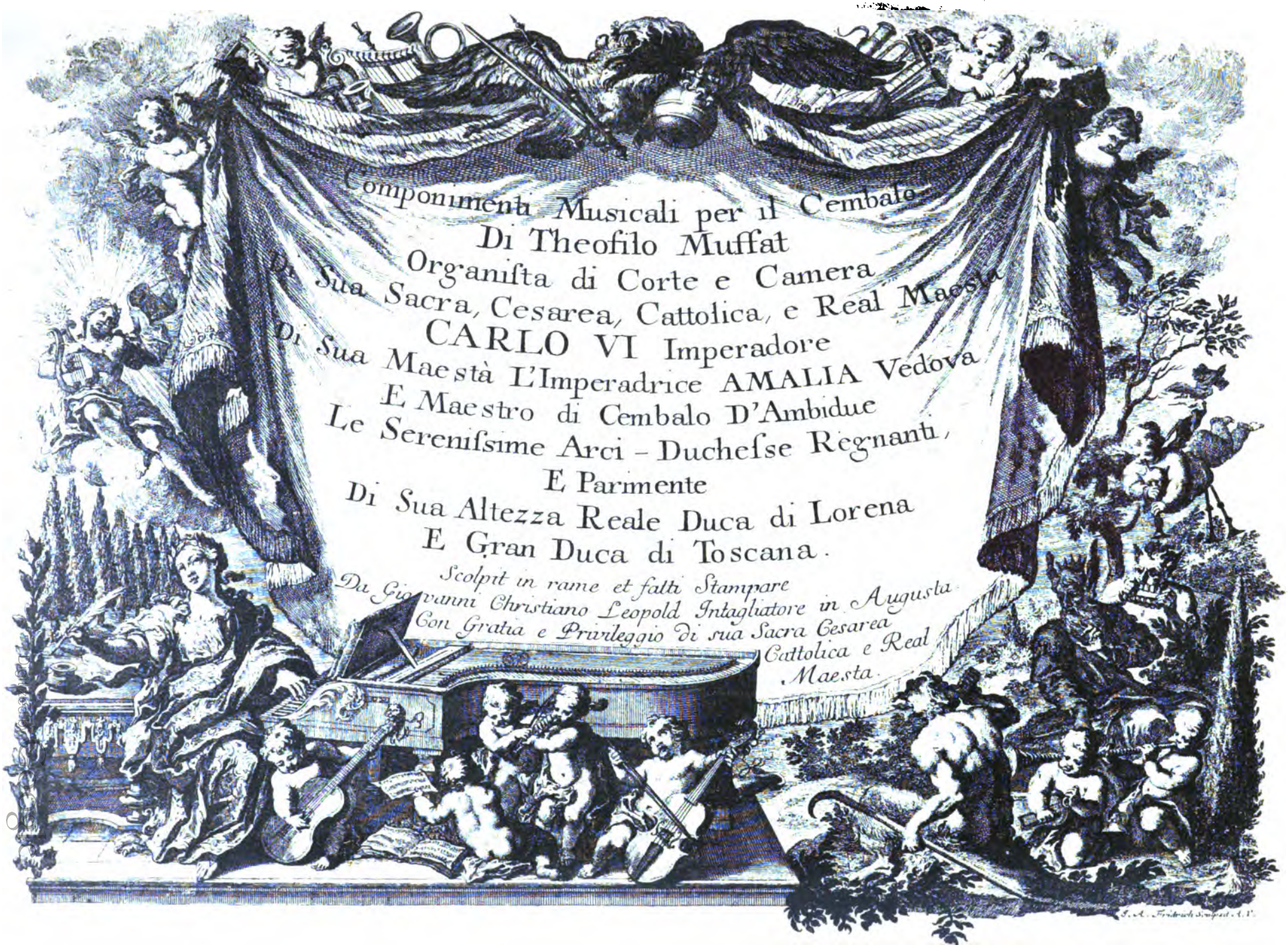
Componimenti Musicali per il Cembalo
Di Theofilo Muffat
Organista di Corte e Camera
Di Sua Sacra, Cesarea, Cattolica, e Real Maesta
CARLO VI Imperadore
Di Sua Maestà L'Imperadrice AMALIA Vedova
E Maestro di Cembalo D'Ambidue
Le Serenissime Arci - Duchesse Regnanti,
E Parmente
Di Sua Altezza Reale Duca di Lorena
E Gran Duca di Toscana.
Scolpit in rame et fatti Stampare
Da Giovanni Christiano Leopold Intagliatore in Augusta
Con Gratia e Privileggio di sua Sacra Cesarea
Cattolica e Real
Maesta.

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ALL'
AUGUSTISSIMO POTENTISSIMO ET INVITTISSIMO
# CARLO VI
# IMPERADORE DE ROMANI
SEMPRE AUGUSTO.
# RÈ
DI GERMANIA SPAGNA UNGHERIA BOEMIA
DALMAZIA CROAZIA SCHIAVONIA &c:
# ARCI-DUCA D'AUSTRIA.
# DUCA
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# SACRA CESAREA CATTOLICA E REAL MAESTA

Sicome riconosco dalle Clementissime Beneficenze della SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA l'essermi potuto io applicare alla grand'Arte della Musica, come hò fatto per trent' anni continui, sotto la condotta del sempre celebre, e giammai a bastanza lodato Giovanni Giuseppe Fux supremo Maestro di Capella di V: M:, cosi hò creduto che sia di scusa degno l'ardimento, che mi porta ad offerirgliene il frutto, che ne hò cavato. Deboli sono, egli è vero, le presenti fatiche: tuttavia mi lusingo, che saranno accolte dalla Cesarea Clemenza di V: M: con quell' istesso benignissimo compatimento, col quale nell = 1690 = dall' AUGUSTISSIMO GENITORE della Medesima furono accolte quelle dell Padre mio. Quest' esempio, che mi hà dato coraggio, m'empie d'uquale speranza, ond' è, che a piè del Sacro Trono umiliandole, insieme con esse mi umilio anch' io profondissimamente.

# DELLA SACRA CESAREA CATTOLICA, E REAL MAESTÀ VOSTRA

*Umilissimo divotissimo et obligatissimo*
*Servitore e Vasallo Teofilo Muffat.*

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# Al Benigno Lettore!

Per soddisfare alla Promessa fatta dà me nella mia prima Operetta dei Settanta due Versetti, stampata in Vienna l'Anno 1726. cioe, che in Progresso di Tempo auerei data alla Luce un altra Opera di maggior Momento, per uso del Graue Cembalo: Ecco: Lettor Cortese, che â Te la presento, dell'altra molto più Copiosa, e più faticata, p la maggior Diligenza usataui, come che consagrata al più Gran Monarcha del Mondo.

A questo si aggiunge l'incontro auuto per mia buona sorte del' Impressore più Celebre, e piu Famoso de tempi nostri, il quale con tanta Nitidezza ne ha fatto la Stampa, che io per me Giudico niente di piu Bello, di più Accurato, Diligente, e doue più le Parti con Proportione trà di loro corrispondano, si sia per ancora veduto in Germania.

Contiene quest' opera dei Leggiadri Capricci d'ogni Spezie, volgarmente Galanterie al giusto Metodo di sonare il Cembalo non solamente con artifizio ridotti, mà lasciandone giudice l'orechio, secondo il Vezzo dello Stil moderno, à recar piacer adattatissimi. Ogni Sforzo immaginabile ho fatto io, per mantenere da per tutto la giusta Applicatura, delle Deta, affinche abbiano minor Fatica coloro, che sapranno a suoi luoghi adattarle opportunamente.

E però dà natare, che à ciascheduna delle Mani è di tal maniera il proprio Ufficio distribuito, che le note della Chiaue di sopra debbono toccarsi colla Man Destra, e quelle della Chiave inferiore, colla man Sinistra.

Il potermi seruire di più Chiavi, mi sarebbe riuscito di maggior commodo, perche le' Note si fossero contenute quasi nello Spazio delle 5. Linee. A persuasione di molti mene sono tutta volta astenuto, considerando, che tutti non sono assuefatti à tante Mutationi. La onde /: prescindendo dalle Fughe, e dalle Fantasie :/ hò assegnato una sola Chiave alla Mano Destra, e questa d'ordinario in Soprano, et alla Sinistra quella del Basso, et alle volte del Contralto.

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Toccante la Pulizia del sonare, mi sono seruito dei soliti Contrasegni, che ne dimostrano le Maniere, egli hò posti nell'ultima Pagina espressi in talmodo, che dalle Note sottoposte sene comprenda il Valore.
Quello però che raccomando, si è, di farne Uso con tal arte, e Discretezza, onde si conservi la giusta Battuta, e la vera Modulatione.
In tutti i Diesis, e nei Bemmolli /: tolto il caso di douer toccare l'Ottaua, ô che la Necessità richieda altrimente :/ si deve sempre sfugire l'uso del detto Pollice.
E ben vero, che in opportunità del Trillo chiuso = tr = se auverrà, che nel tempo stesso debba toccarsi una Nota in Diesis ò in Bemmolle, una Terza più Basso, tal nota si doverà sostenere col Deto Indice, e servirvi del Pollice, e del Medio per chiudere il Trillo.
Quando poi si debbono sostenere le Note Lunghe, e le Ligature, è da osseruarsi, che se le Note, che seguono Salgono più alto, ô Scendono, debbe cambiarsi il Deto, che sostiene la nota Lunga, con altro più Idoneo, per toccare in Tempo Opportuno le Dette Note sequenti, senza lasciare la Tastatura.
Rispetto ai nomi delle Sonate, mi son servito più tosto di Termini Francesi, che d'Italiani, affine dinon scostarmi dal riceuto uso comune. Del rimanente tutto quel di più, che si potcua fare osseruare, già da altri Autori sene possono estrarre abbondantamente le Cognitioni.
In tanto, se avrò Riprove, che quest'Opera incontri, e venga approuata dai Periti nell'Arte, non avrò Ripugnanza di publicarne un altra, tanto più facilmente, quanto ch'io la tengo già in pronto quasi che per intiero.
In oltre quantunque io sappia, che tutto quello che si scrive, e si Dona al Publico, bene spesso riman Soggetto al perverso giudizio degli Ignoranti Maligni, voglio tutta volta sperare, che Gente di Professione, senza punto detrarre al povero Nome mio, si degneranno d'auere un giusto Riguardo alla Diligenza laboriosa, colla quale mi sono applicato, per servire alla Publica Utilità. Vivi felice.

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# An den geneigten Leser.

Damit ich mein Versprechen halte, welches ich in meinem ersten kleinen Werck der 72. Versetten gethan, so zu Wien An. 1726. in Kupfer ausgangen, daß ich nemlich mit der Zeit ein anderes auf das Clavier von grösserer Wichtigkeit wolte heraus geben; Sihe freundlicher Leser, so præsentiere ich Dir dasselbe viel zahlreicher und mühsamer als das vorige; indeme ich grossen Fleiß daran gewendet, alldieweilen solches dem grösten Monarchen der Welt gewidmet.

Nebst deme habe ich zu meinem Glück den unserer Zeit sehr berühmt- und bekannten Kupferstecher und Verleger angetroffen, welcher mit solcher Zierde dieses Werck verfertiget, daß ich davor halte, es seye nichts schöners, nichts accuraters, und fleißigers (wo alles in einer so genauen Proportion mit einander correspondiret) bißhero in Teutschland gesehen worden.

Es hält solches allerley Gattungen artiger Caprices, oder so genanten Galanterie-Stück in sich, welche auf dem Clavier nach einer richtigen oder accuraten Art und Weise zu spielen nicht allein künstlich eingerichtet, sondern auch dem Gehör all Vergnügen geben dörfften. Ich habe allen erdencklichen Fleiß angewendet, durchgehends die rechte Applicatur der Finger beyzubehalten; damit diejenigen weniger Mühe haben) welche solche an ihrem Orte geschickt zu appliciren wissen.

Es ist aber doch zu mercken, daß vor jedwedere Hand, auf solche Art ihre gehörige Verrichtung abgetheilet worden, daß man die Noten des oberen Schlüssels mit der rechten Hand, des unteren Clavis aber mit der lincken Hand, nehmen müsse.

Wann ich mich mehrerer Schlüssel hätte bedienen wollen, würde es mir weit bequemer gewesen seyn; weilen die Noten gleichsam in dem Raum der fünff Linien wären innen gehalten worden; auf vieler Begehren aber habe mich der mehreren Schlüssel gäntzlich enthalten, in Erwägung, daß nicht alle so vieler Transpositionen jetziger Zeit gewohnet seyn, darum ich dann (die Fugen und Fantasien ausgenommen) einen eintzigen Schlüssel und zwar meistentheils den Sopran oder Discant vor die rechte Hand, den Bass aber, und auch zuweilen den Alt wegen der Höhe der lincken Hand angewiesen habe.

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Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Manier davon anzeigen, und dieselbe auf dem lezten Blat auf solche Weiß andeuten, daß in den unter gesezten Noten dero Valor oder Bedeutung enthalten werde. Besonders habe ich zu recommandieren, daß man sich der Fein- und Sauberkeit dergestalten befleisse; damit zugleich das Tempo und gute Gesang oder Modulation beybehalten werde.

In allen und jeden Diesis und Bemolli (ausgenommen, wo man Octaven zu nehmen hat, oder die Nothwendigkeit es anderst erfordert) muß man durchgehens den Gebrauch des Daumens vermeiden.

Es wird zuweilen sich ereignen, daß man bey etwan vorfallenden geschlossenen Triller =t= in rechter Hand zu eben der Zeit eine Noten in Diesis oder Bemoll eine Terz tieffer mit nehmen solle: solche Noten wird man dann mit dem Zeigfinger nehmen, und außhalten, so dann sich des Daumens, und des Mittel-Fingers den Triller zu schliessen bedienen müssen.

Wann man ferner die lange Noten und Ligaturen aushalten solle, so ist in obacht zu nehmen, daß man (wann die entzwischen folgenden Noten sehr hinauf oder herunter steigen sollen) den Finger, welcher die lange Noten hält, mit einem anderen geschickteren verwechslen müsse, um die erwehnte folgende Noten zu bequemer Zeit zu spielen, ohne die Tastatur auszulassen.

Betreffend die Nahmen derer Stücke, so habe mich lieber der Frantzösischen, als der Welschen bedienet, damit ich nicht von dem gemeinen Gebrauch abweiche, im übrigen wird man schon bey anderen Authoren genugsam ersehen können, was ferners vor das Clavier in obacht zu nehmen seye.

Wann ich werde versichert seyn, daß an diesem Werck ein Wohlgefallen gezeigt, und von denen Kunsterfahrnen solches gut geheissen werde, so habe keinen Anstand abermahl ein anders heraus zu geben, und dieses desto leichter, weil ich es schon meistentheils verfertiget habe.

Lezlichen ob ich gleich weiß, daß alles was geschrieben, und an das Tag-Licht gegeben wird, gar offt dem verkehrten Urtheil boßartiger Ignoranten unterworffen ist; so will ich dannoch hoffen, daß Wohlverständige von dieser Profession ohne Verkleinerung meines wenigen Ruffs sich würdigen werden, einige Absicht auf den mühsamen Fleiß zu haben, den ich allein dem Publico zu Nutz und Vergnügung angewendet habe. Lebe wohl.

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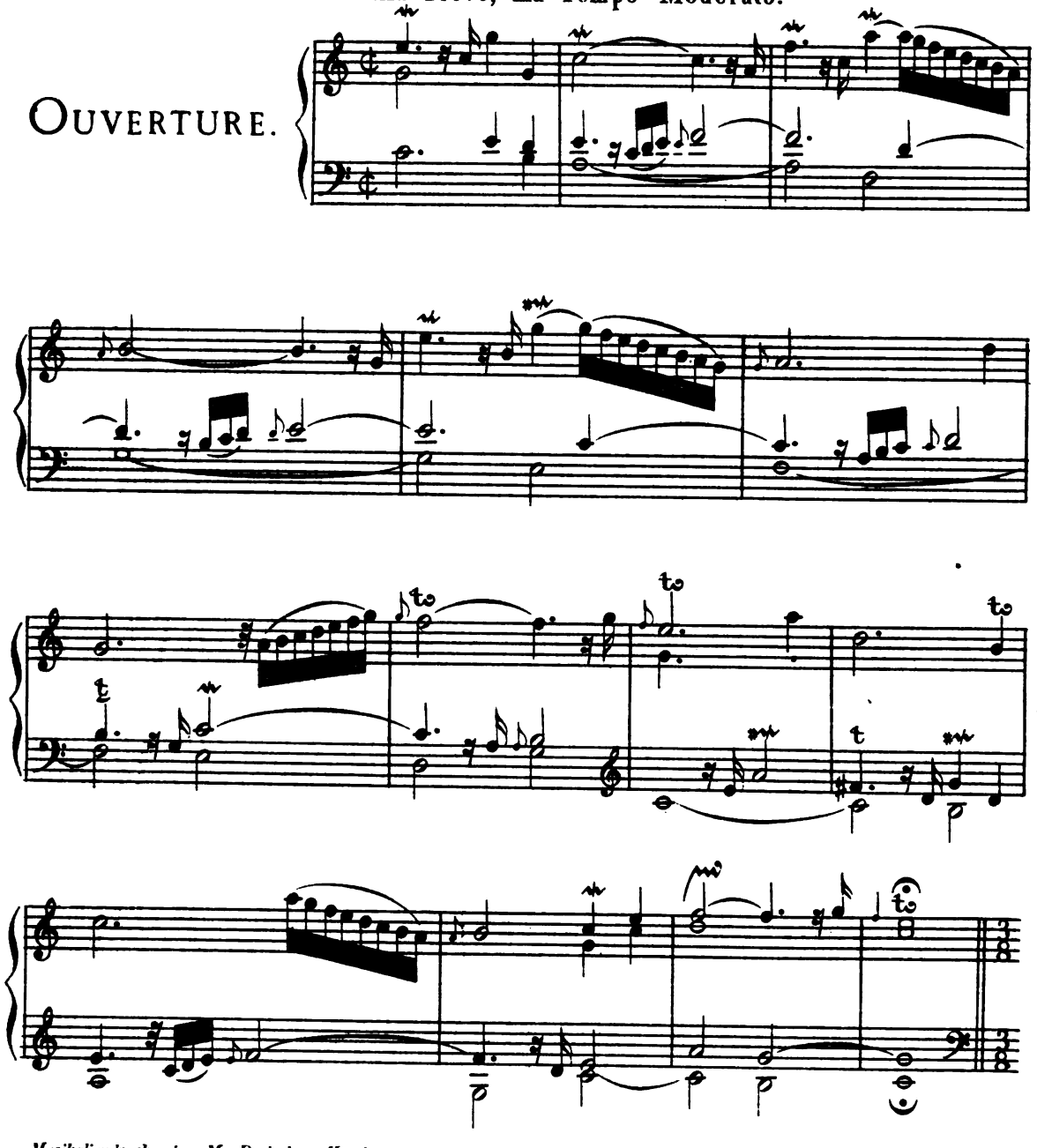
# I.

## Ouverture.

Alla breve, ma Tempo Moderato.



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***Printed in Germany.***

**HW: S. 5.**

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Was die Zierlichkeit im Spielen anbelangt, gebrauche mich der gewöhnlichen Zeichen, welche die Manier davon anzeigen, und dieselbe auf dem lezten Blat auf solche Weiß andeuten, daß in den unter gesezten Noten dero Valor oder Bedeutung enthalten werde. Besonders habe ich zu recommandieren, daß man sich der Fein- und Sauberkeit dergestalten befleisse; damit zugleich das Tempo und gute Gesang oder Modulation beybehalten werde.

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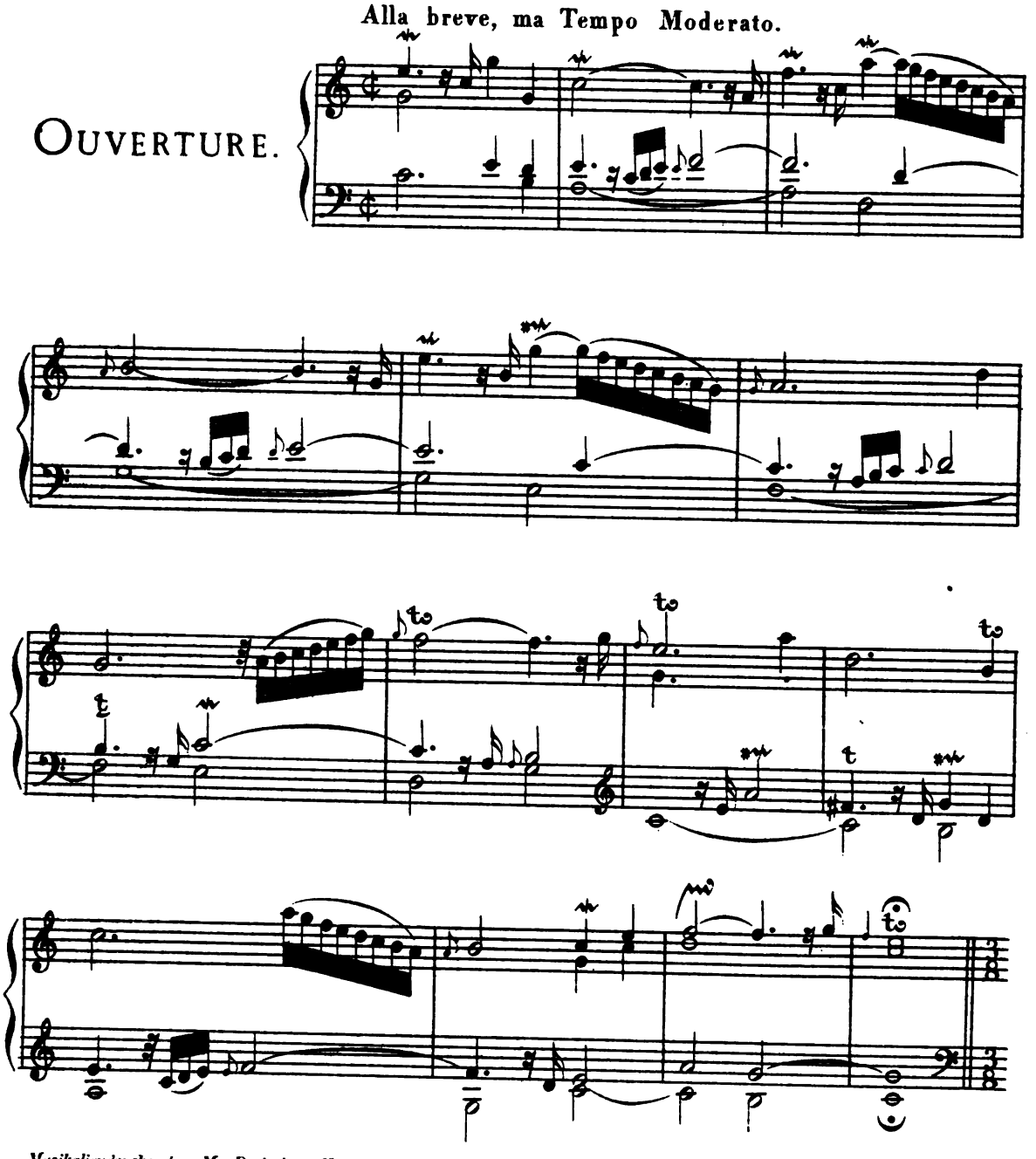
# I.

## OUVERTURE.

Alla breve, ma Tempo Moderato.



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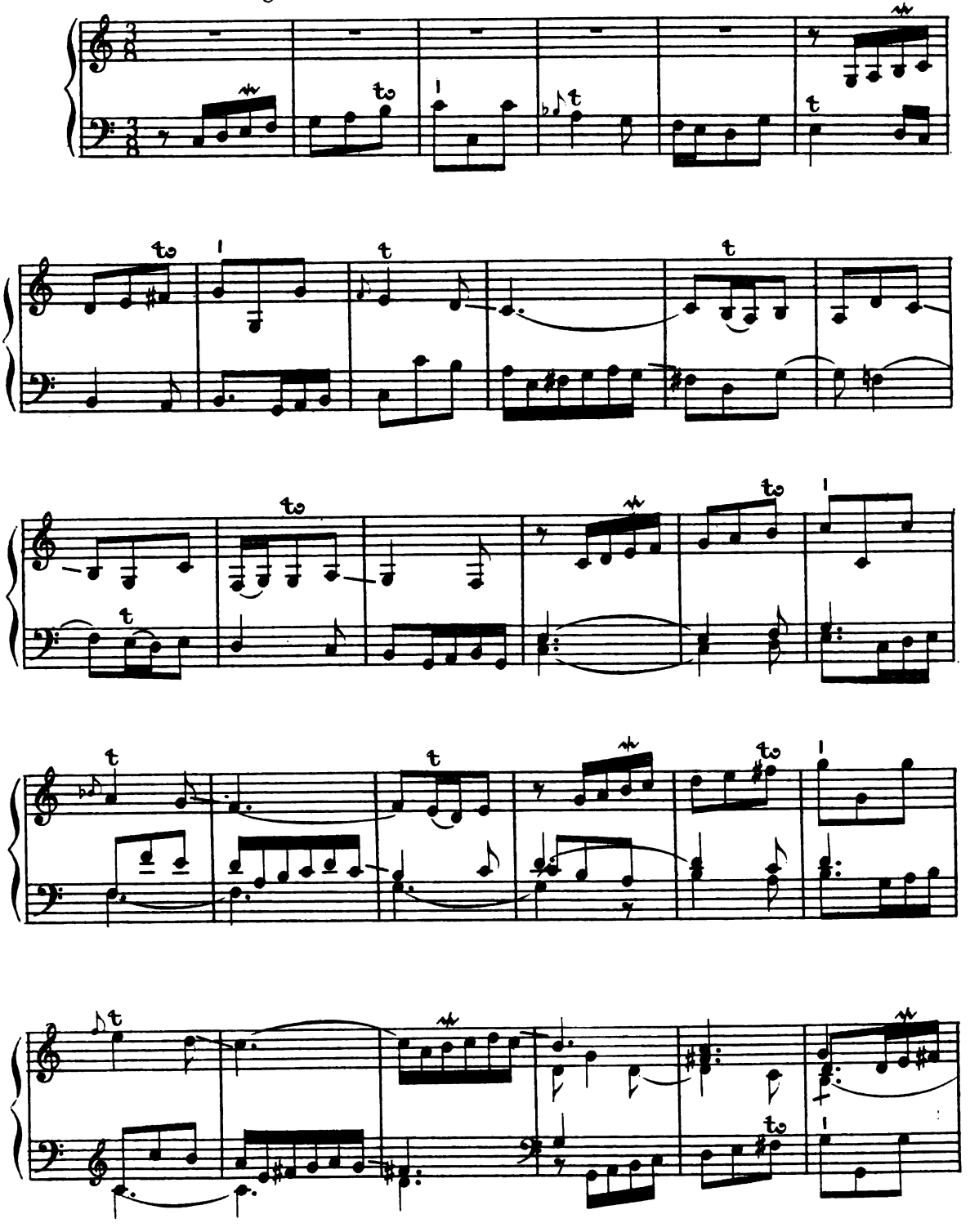
FUGA. Allegretto.





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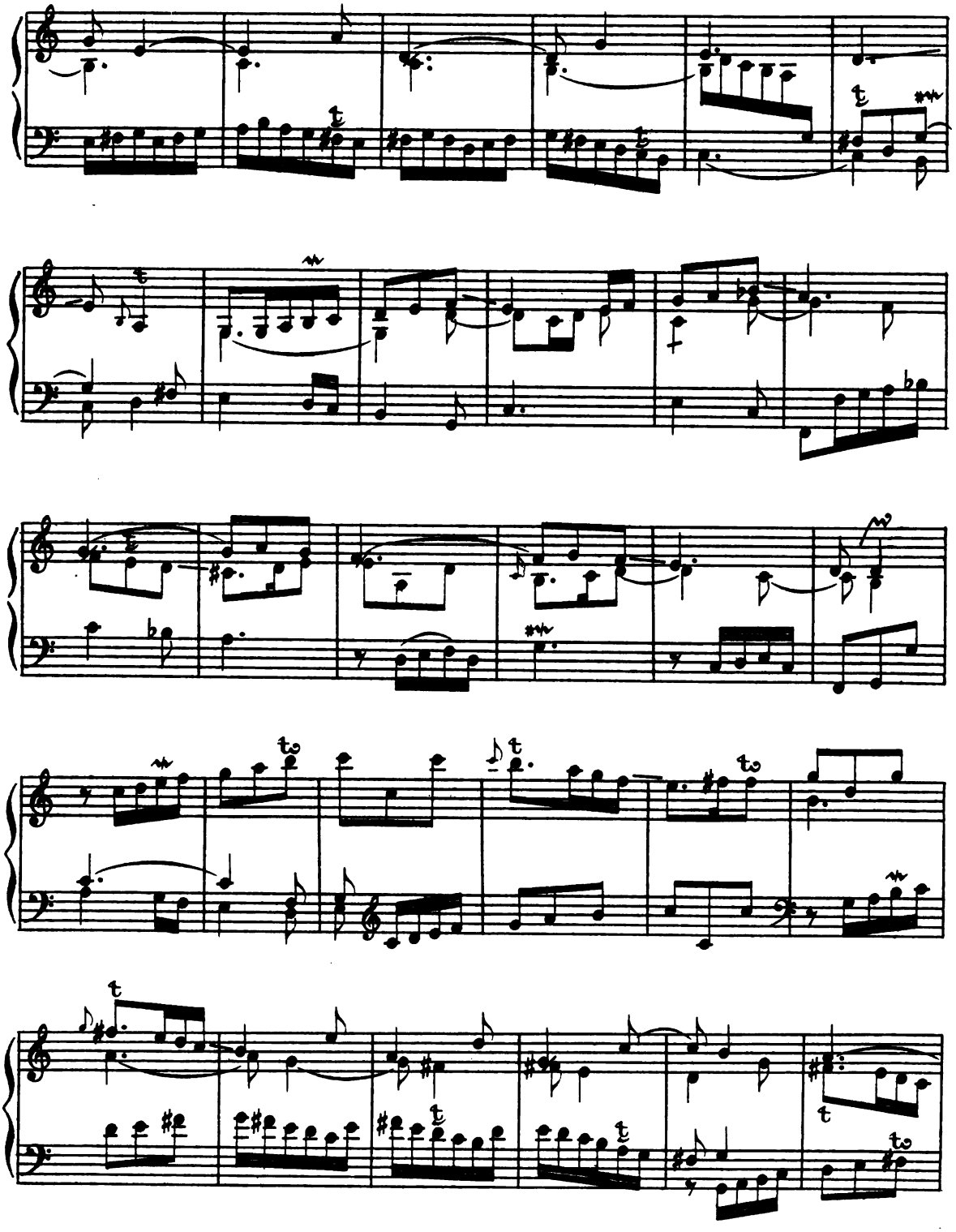



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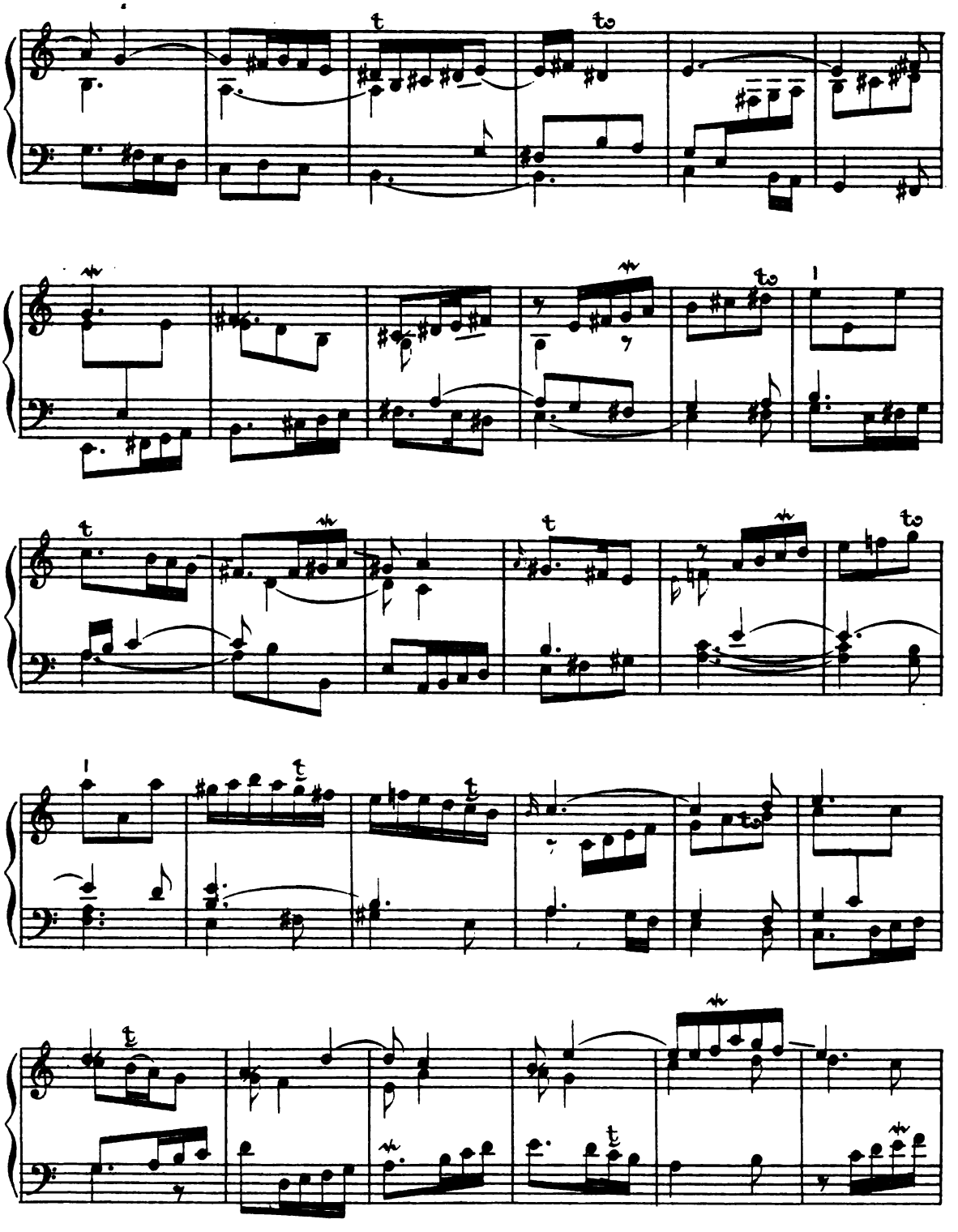



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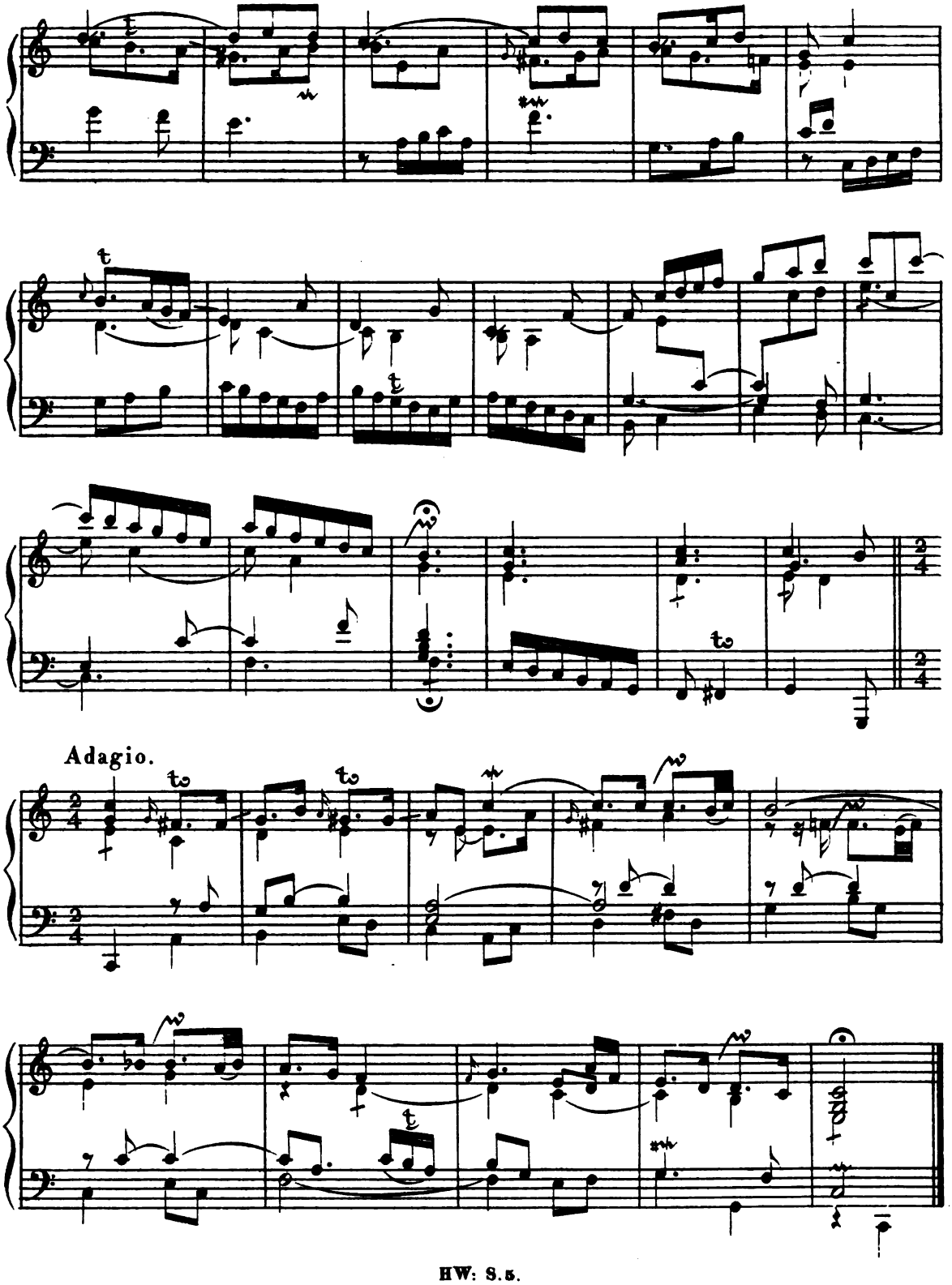


HW: S. 5.

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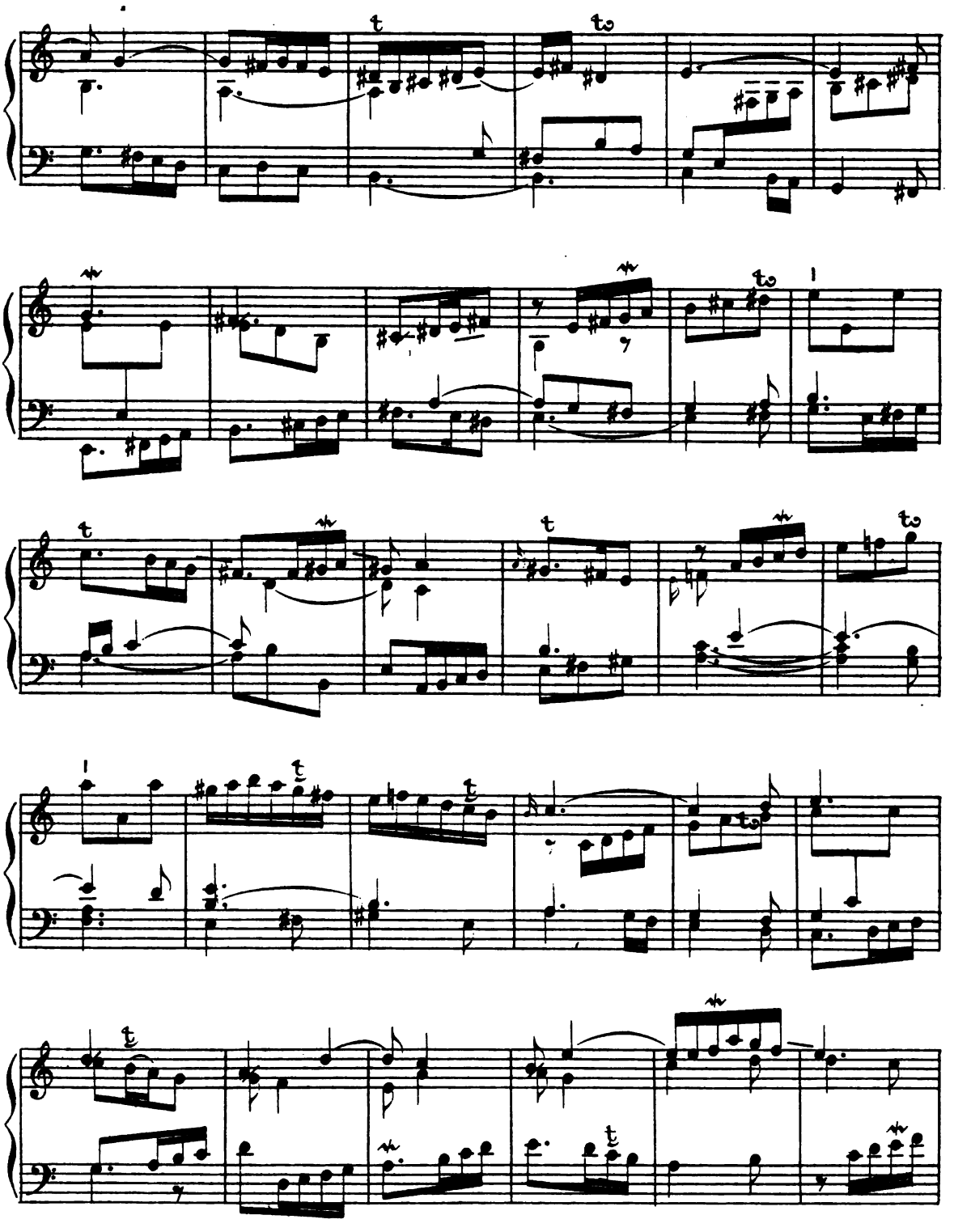



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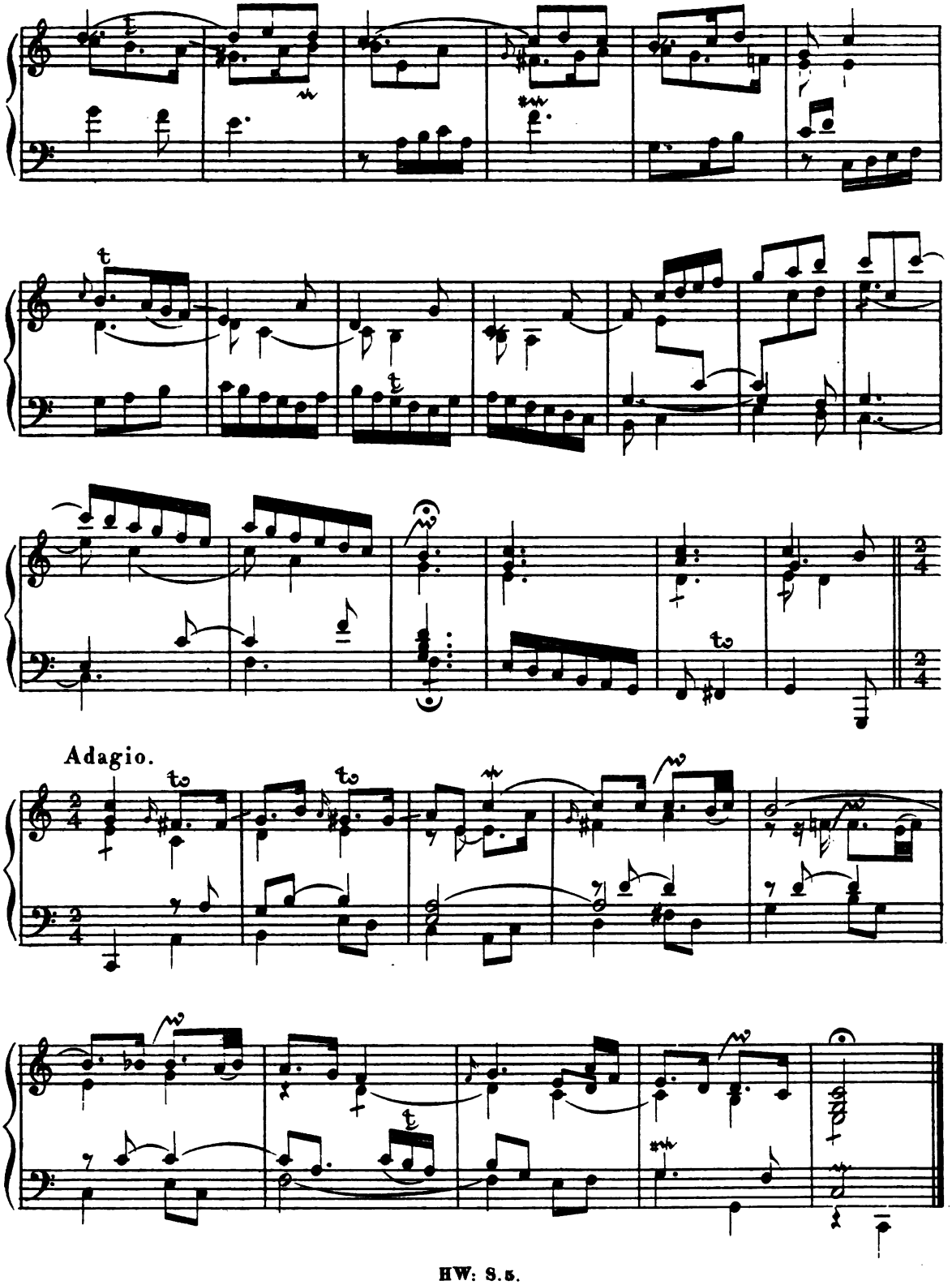


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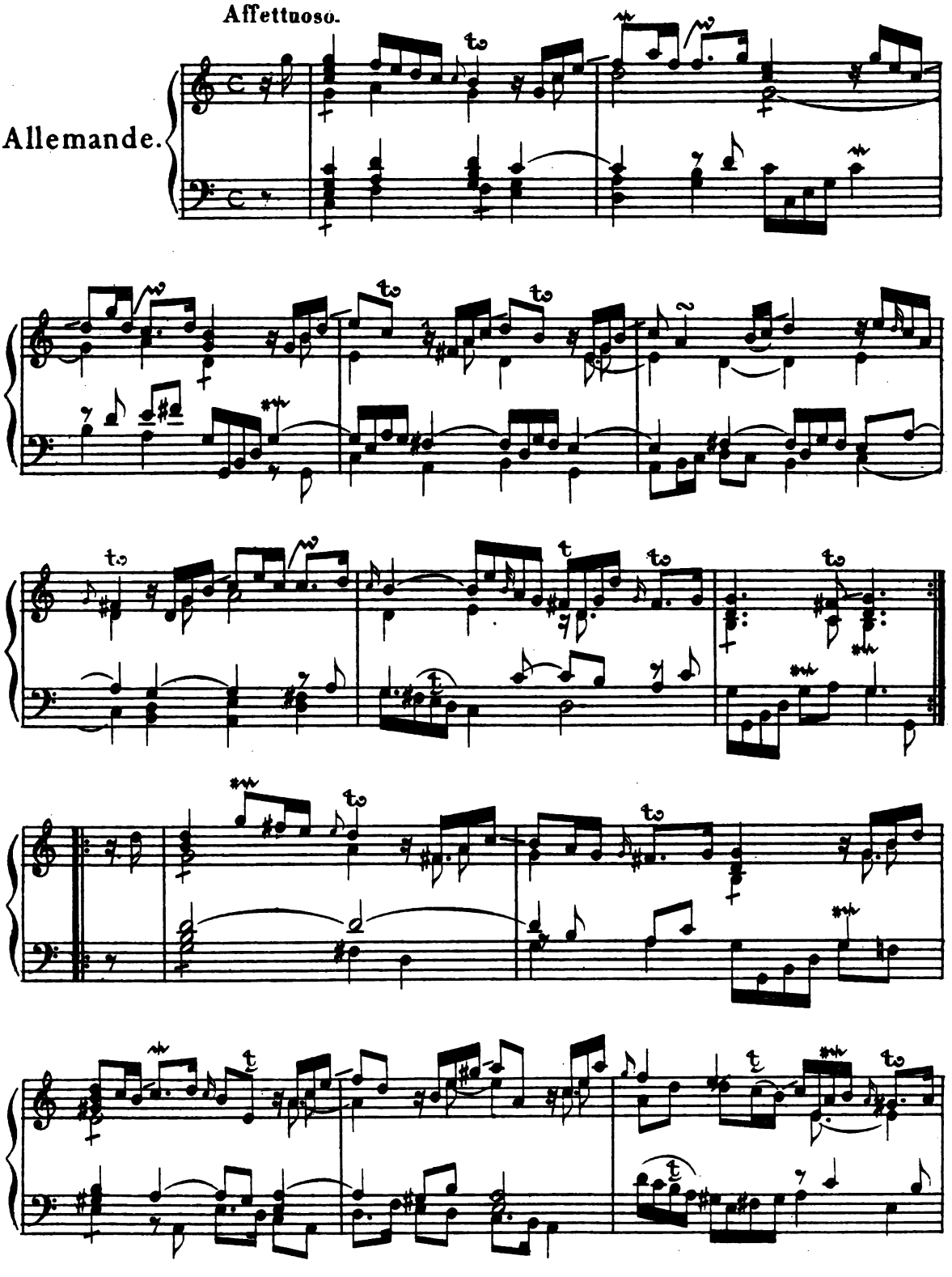
Affettuoso.

Allemande.



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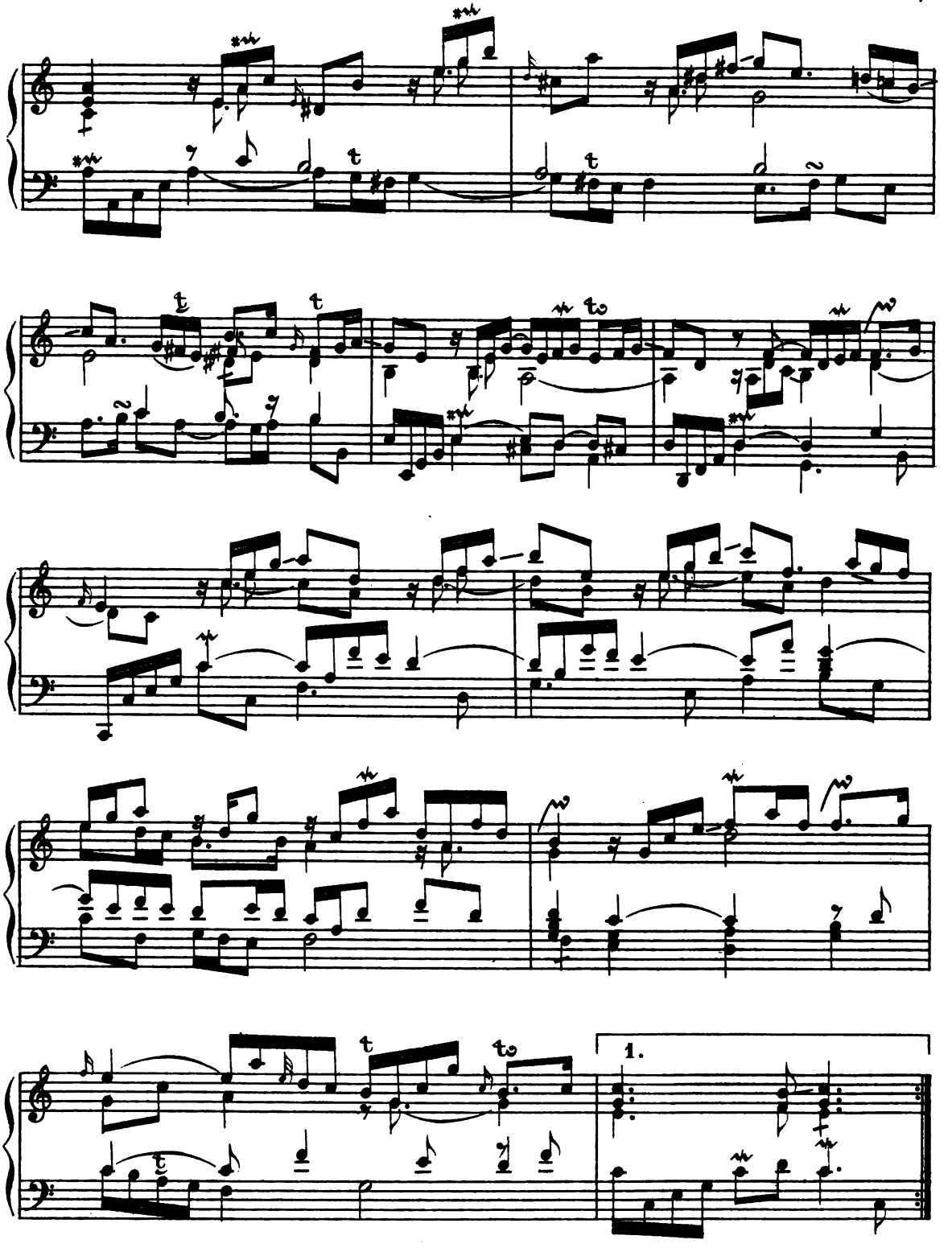




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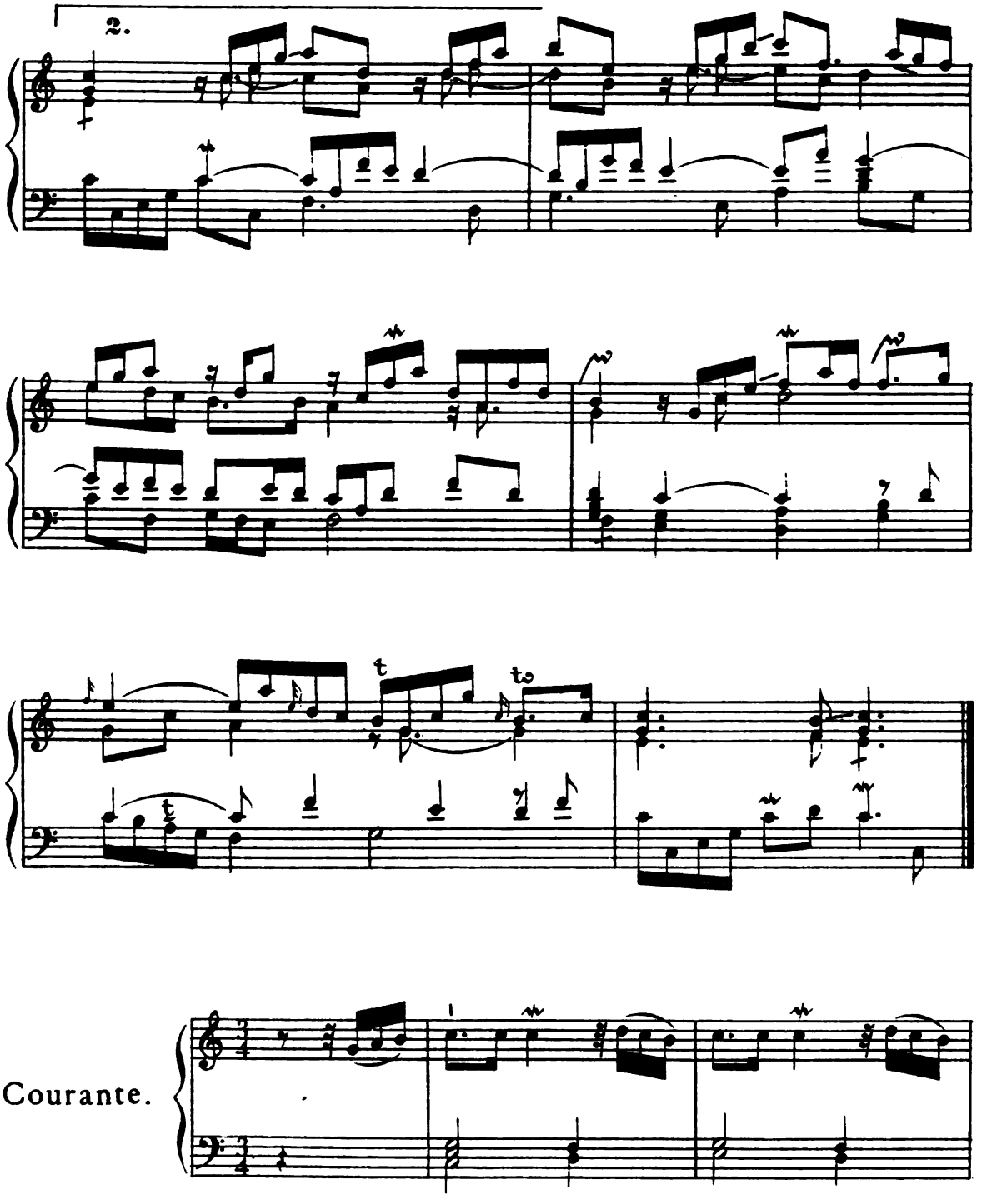




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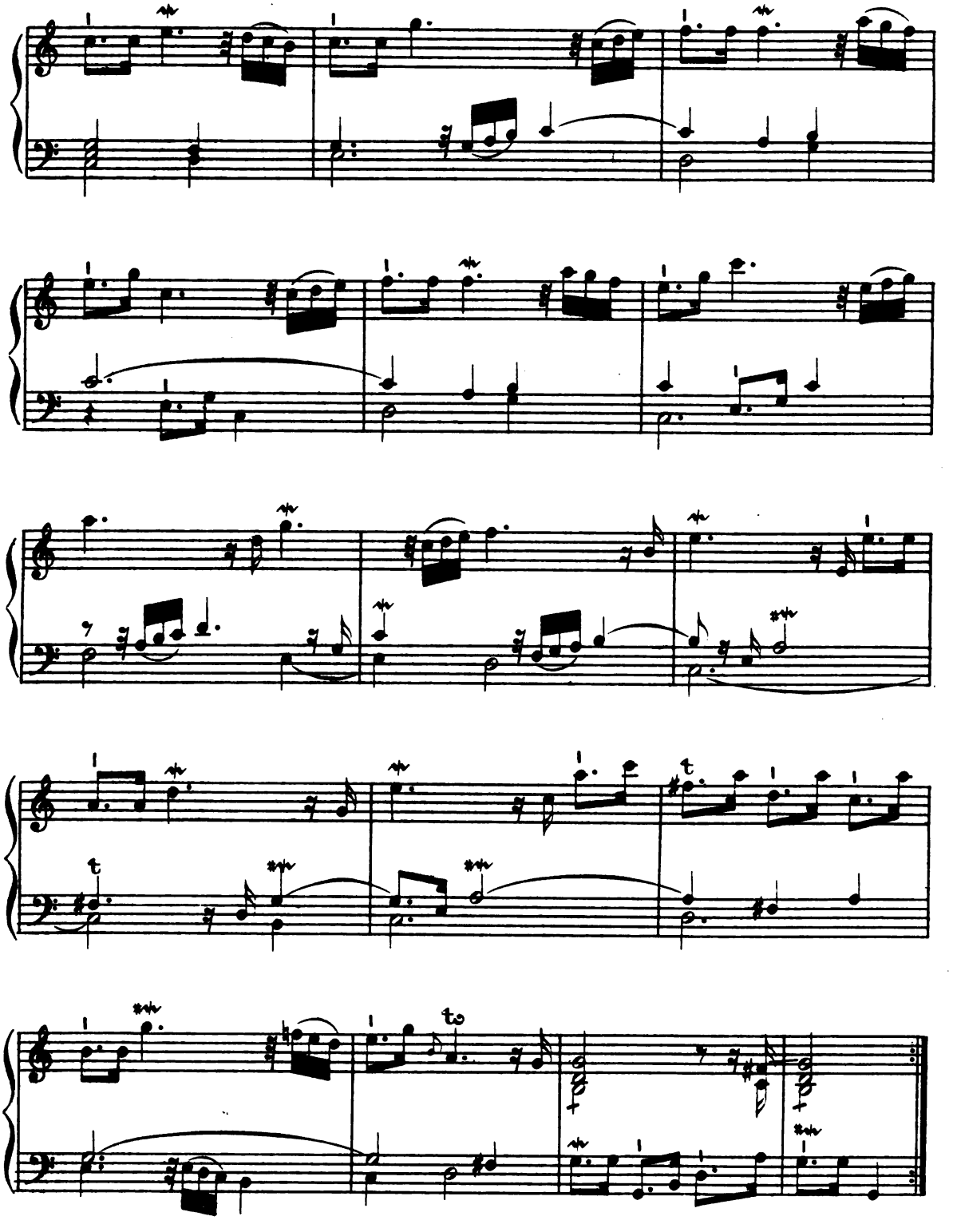



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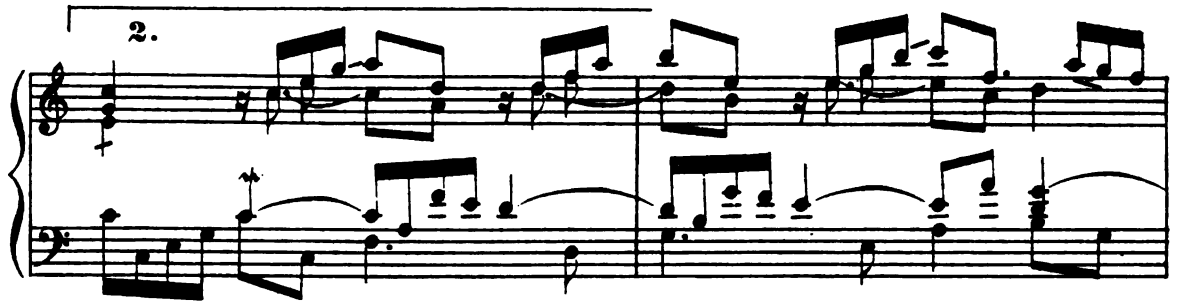
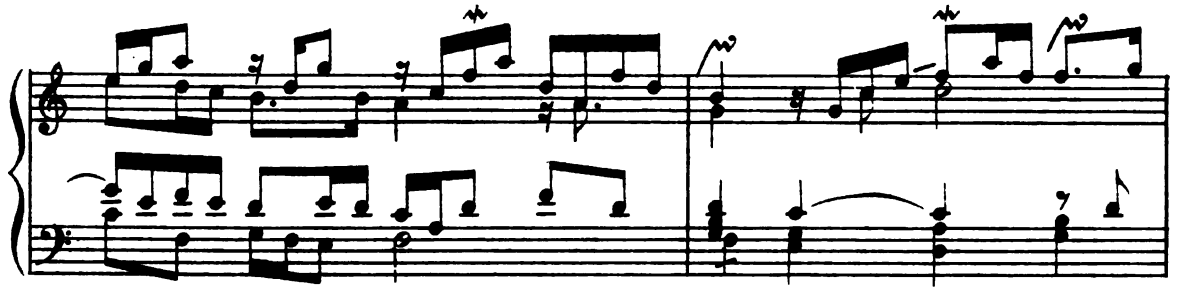
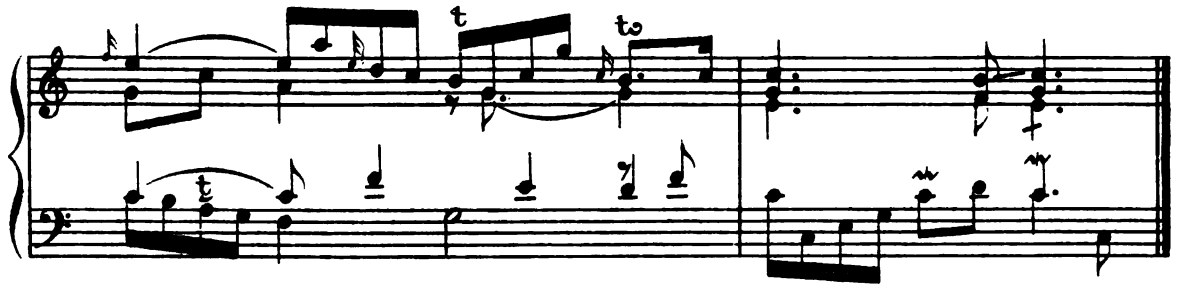
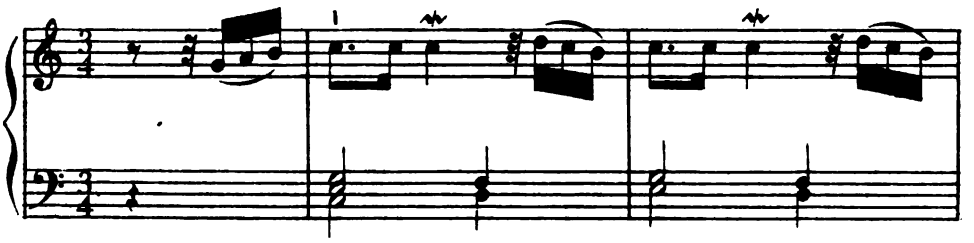





Courante.





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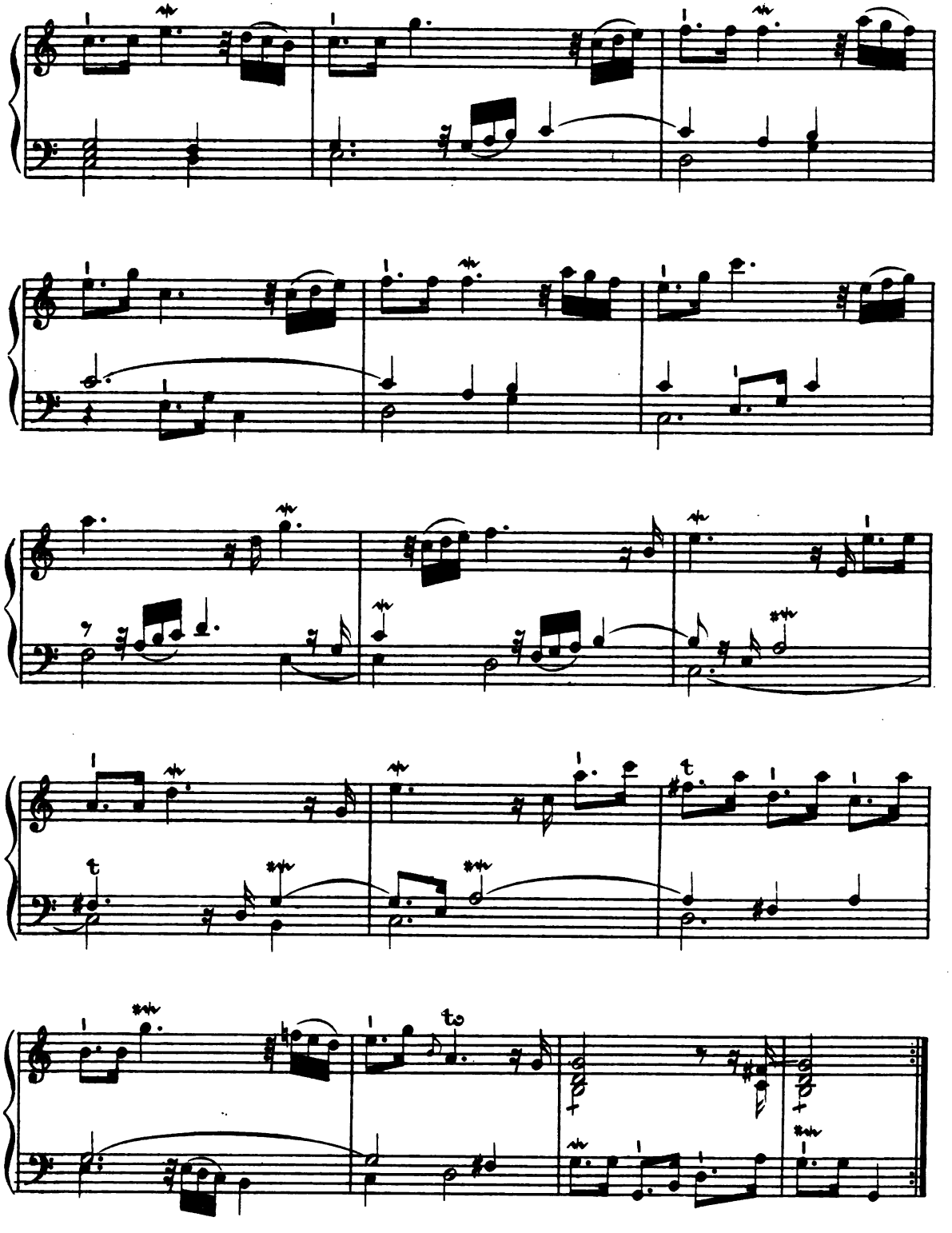



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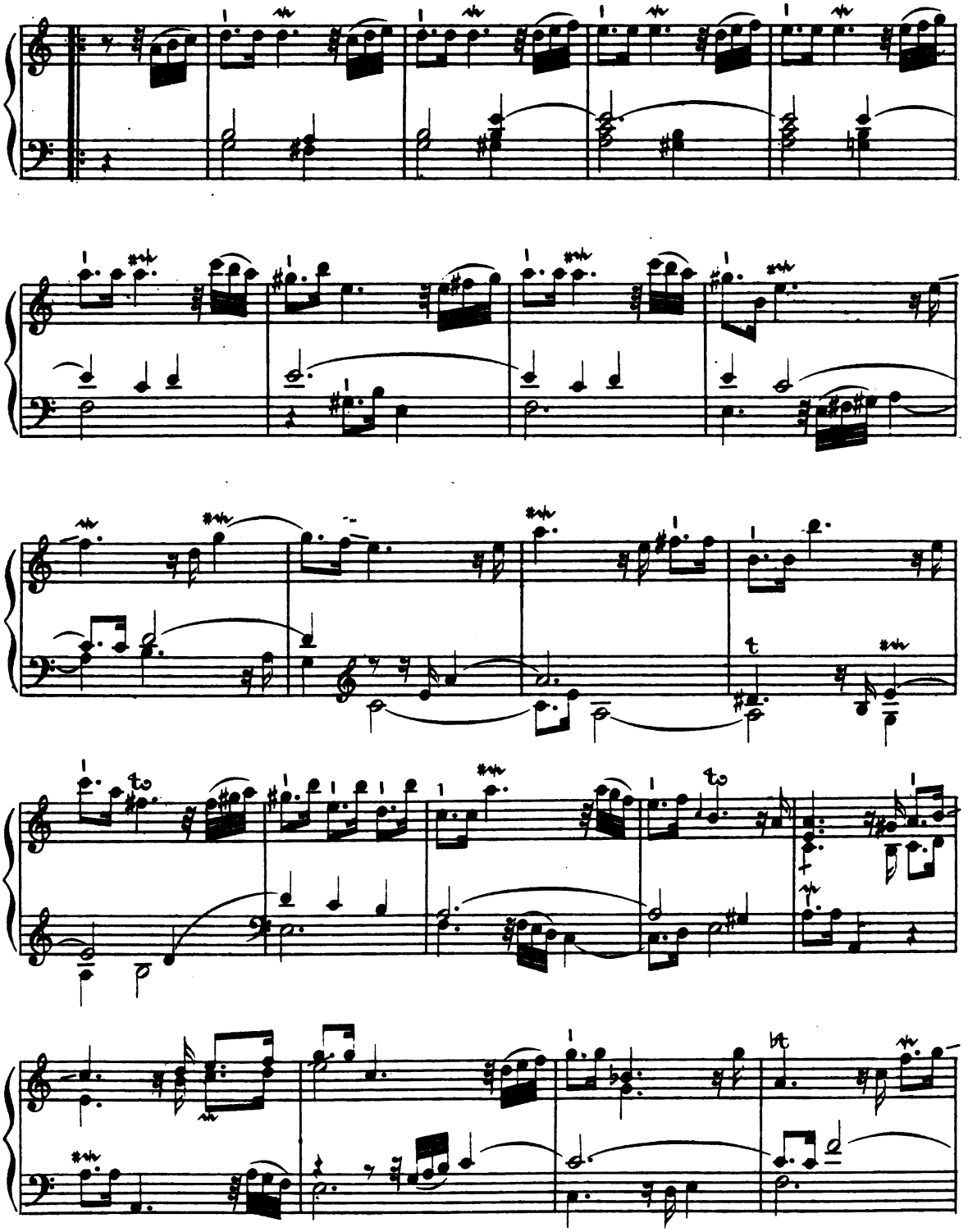

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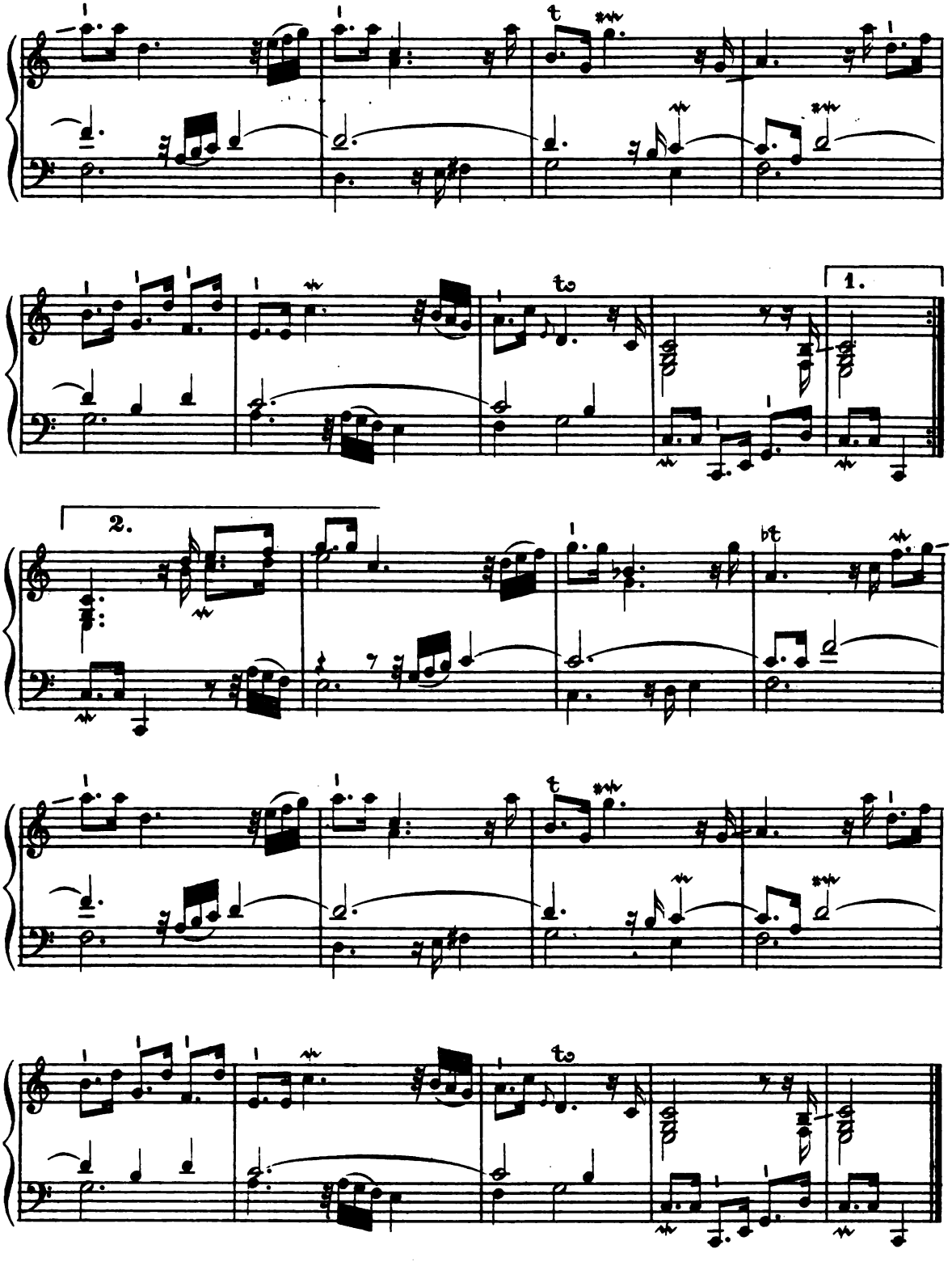


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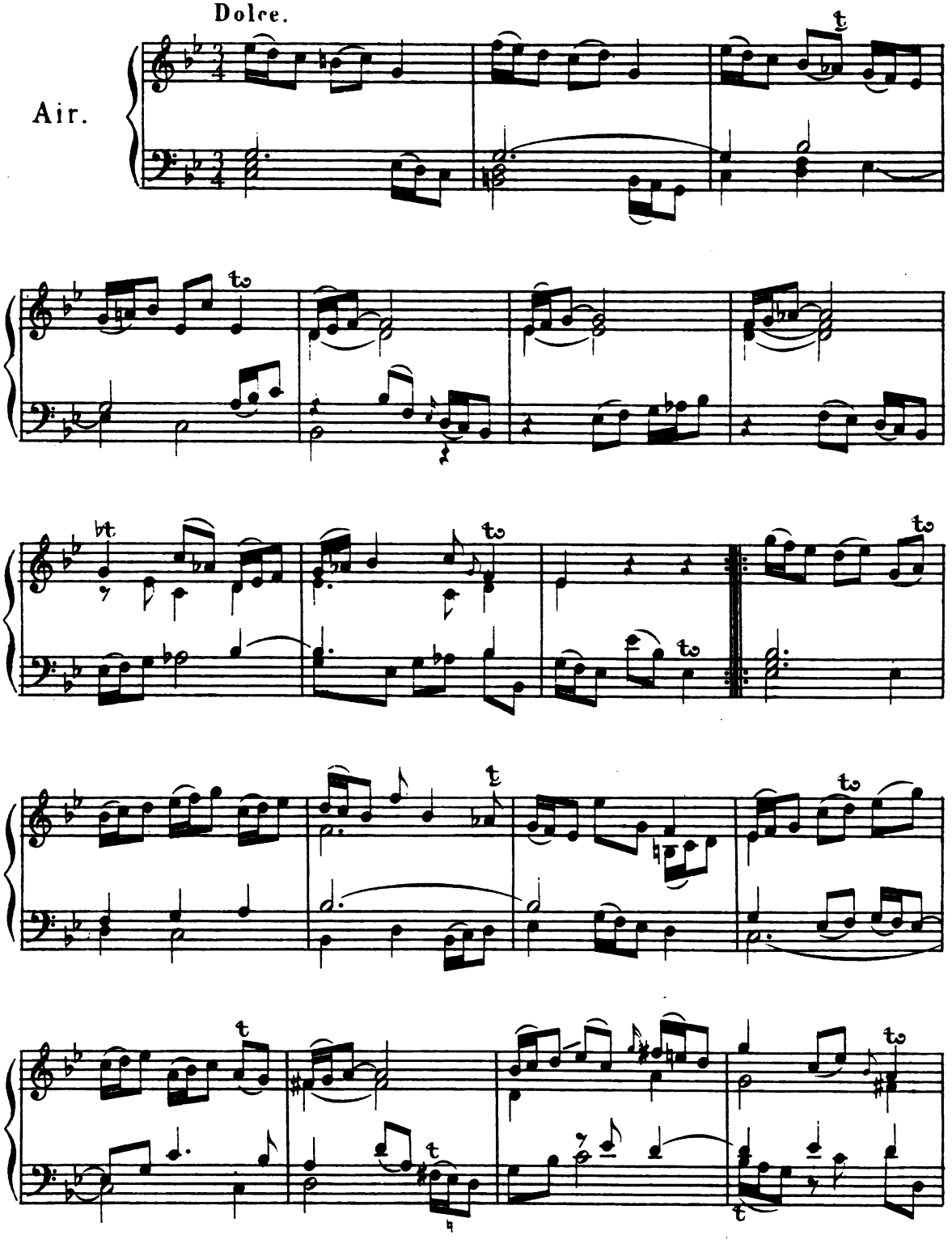
Dolce.

Air.



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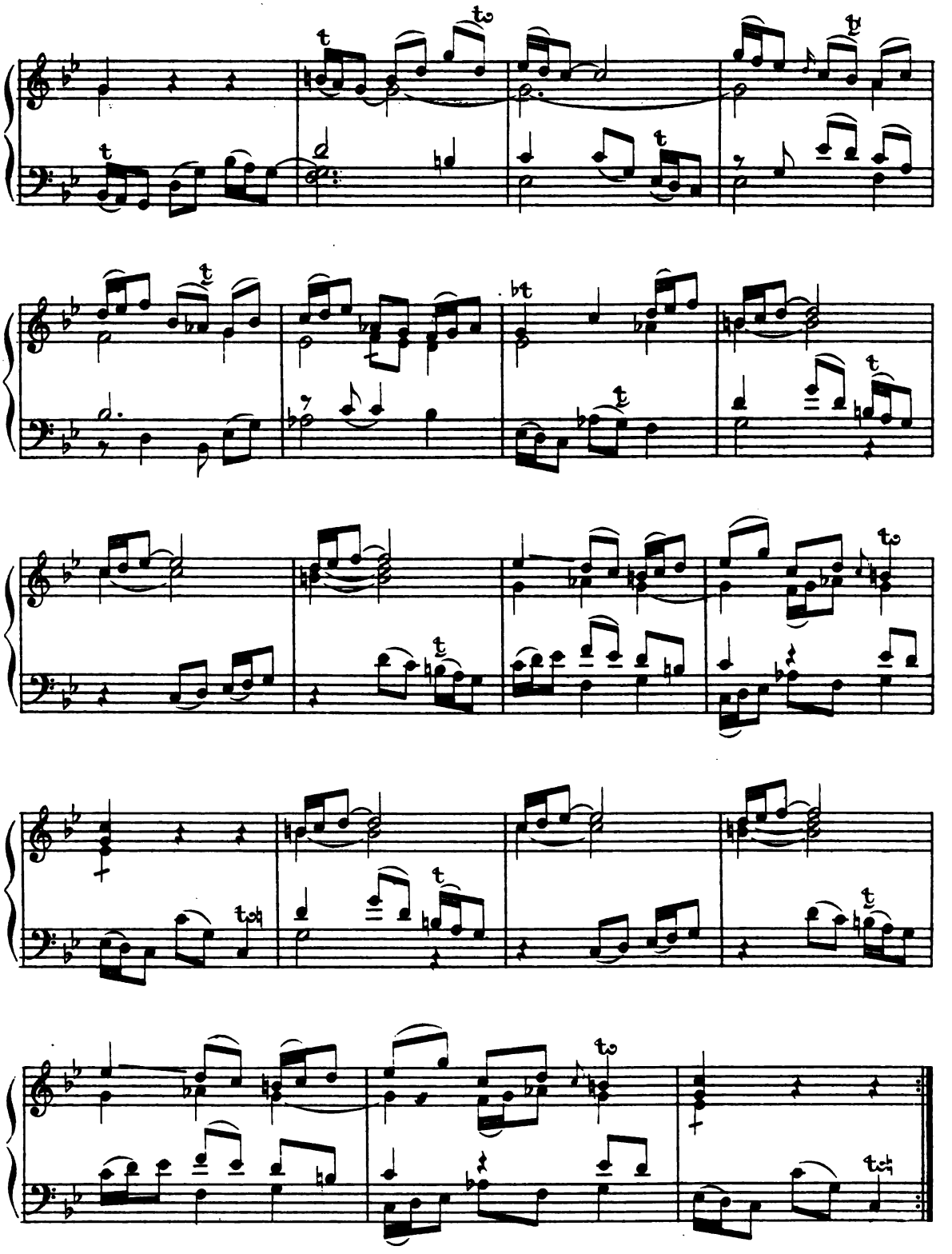

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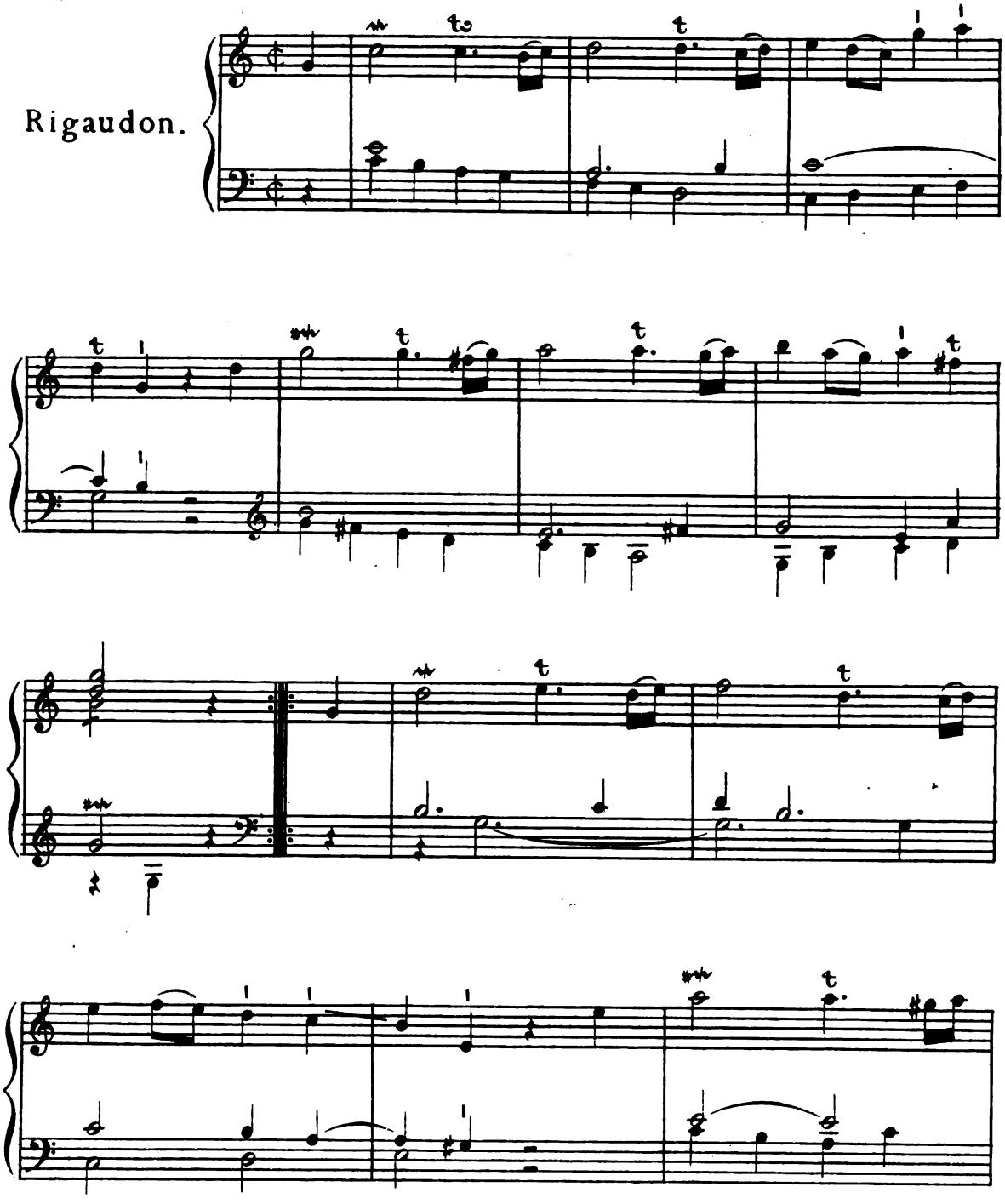
Rigaudon.





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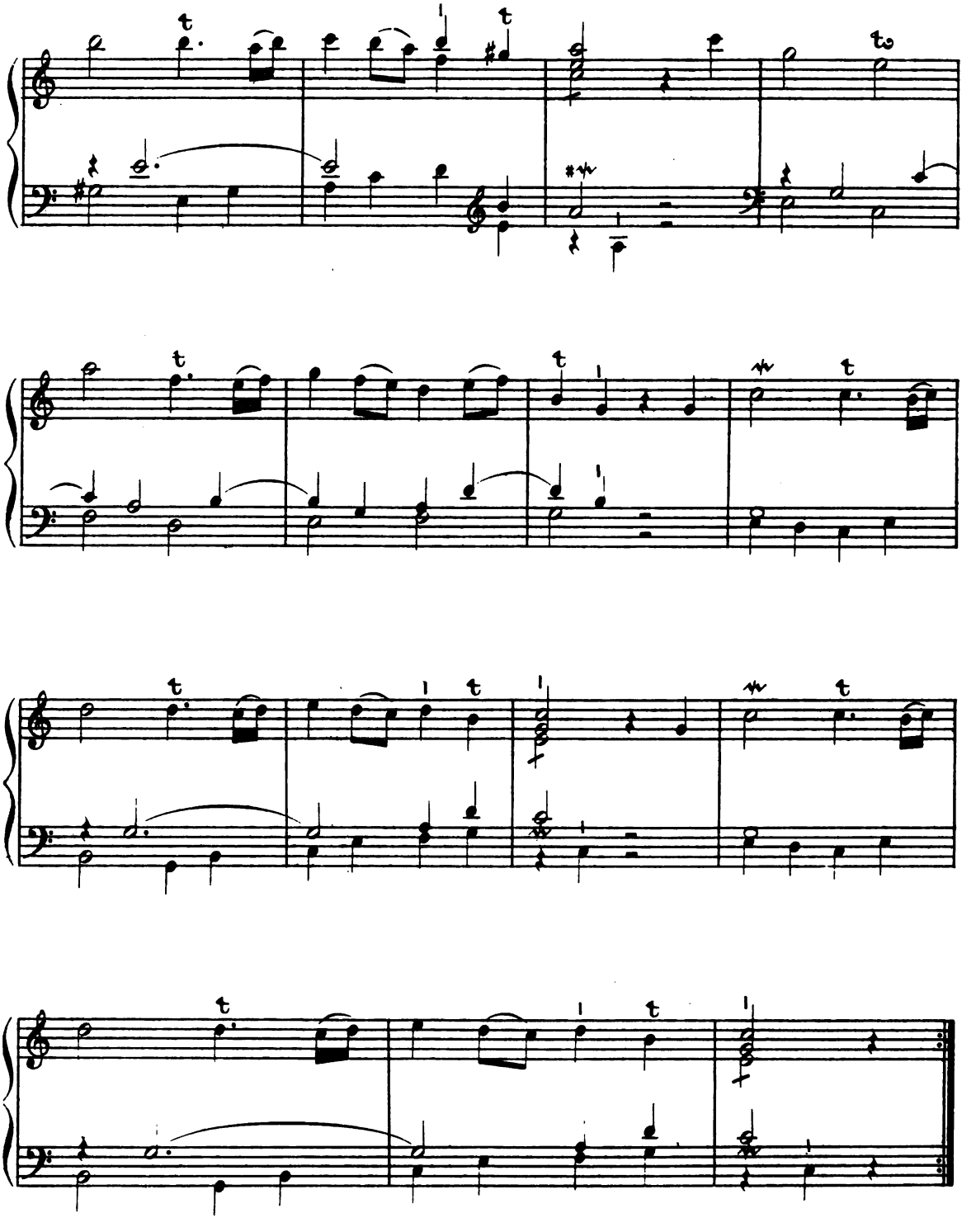

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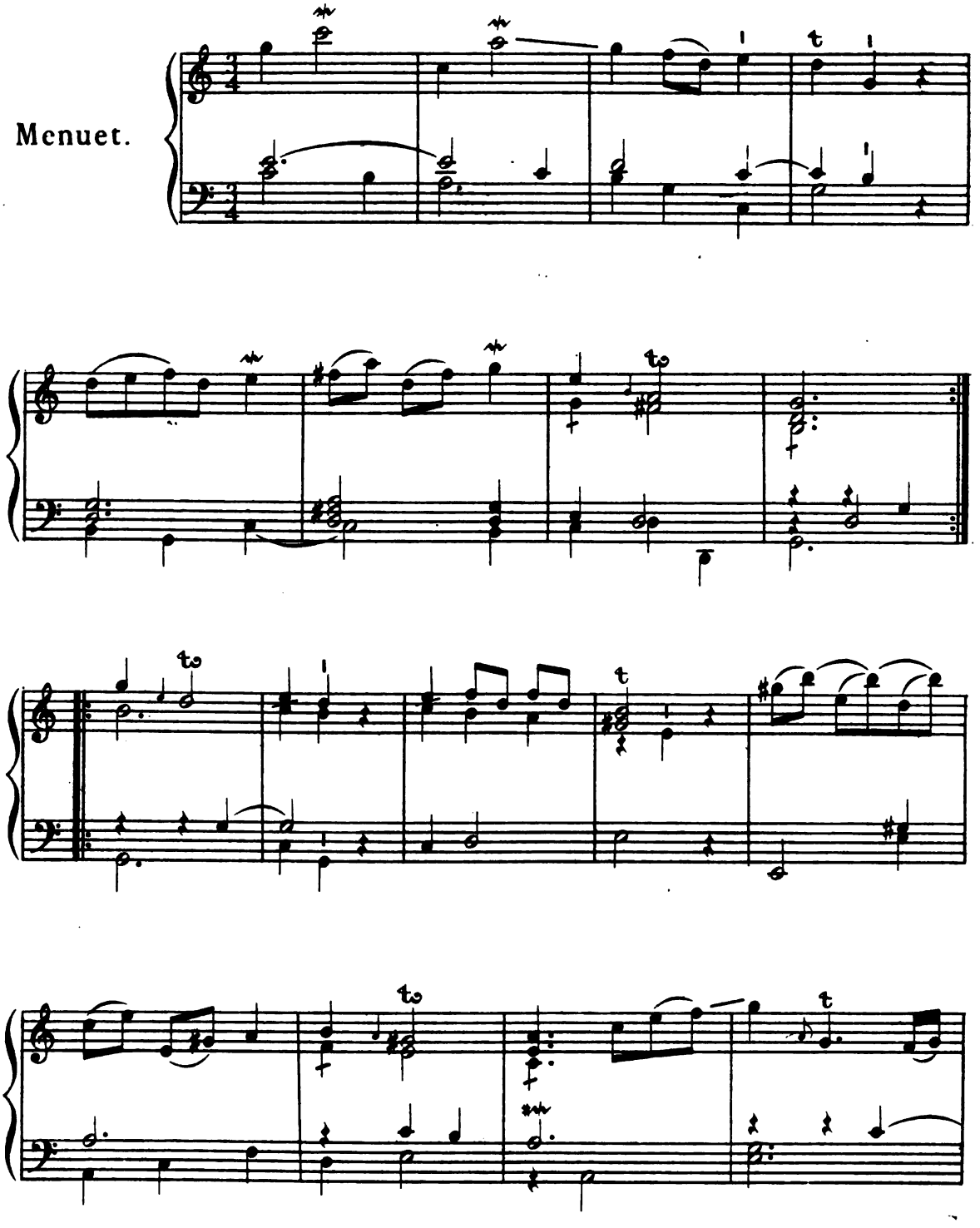
Menuet.





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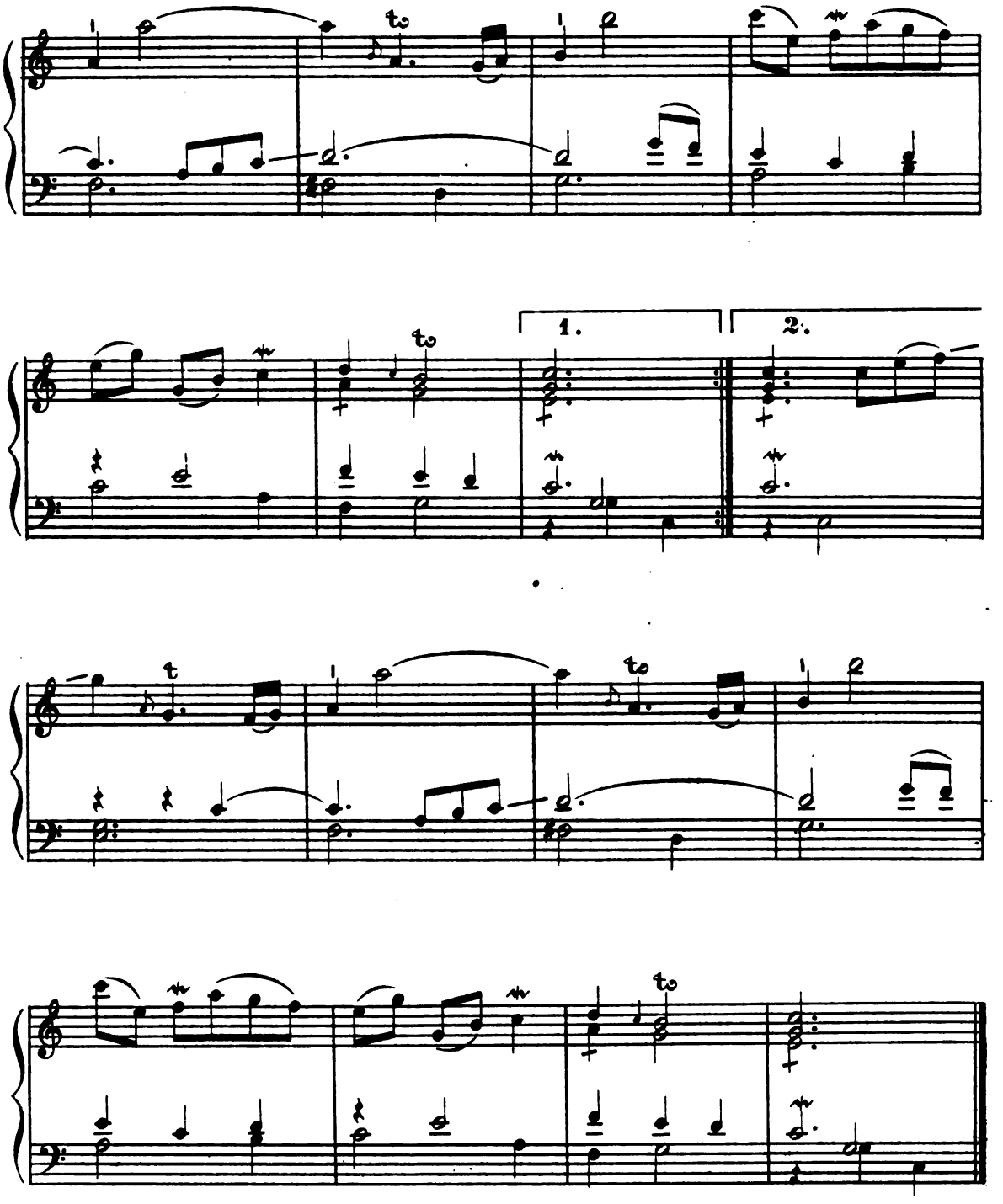


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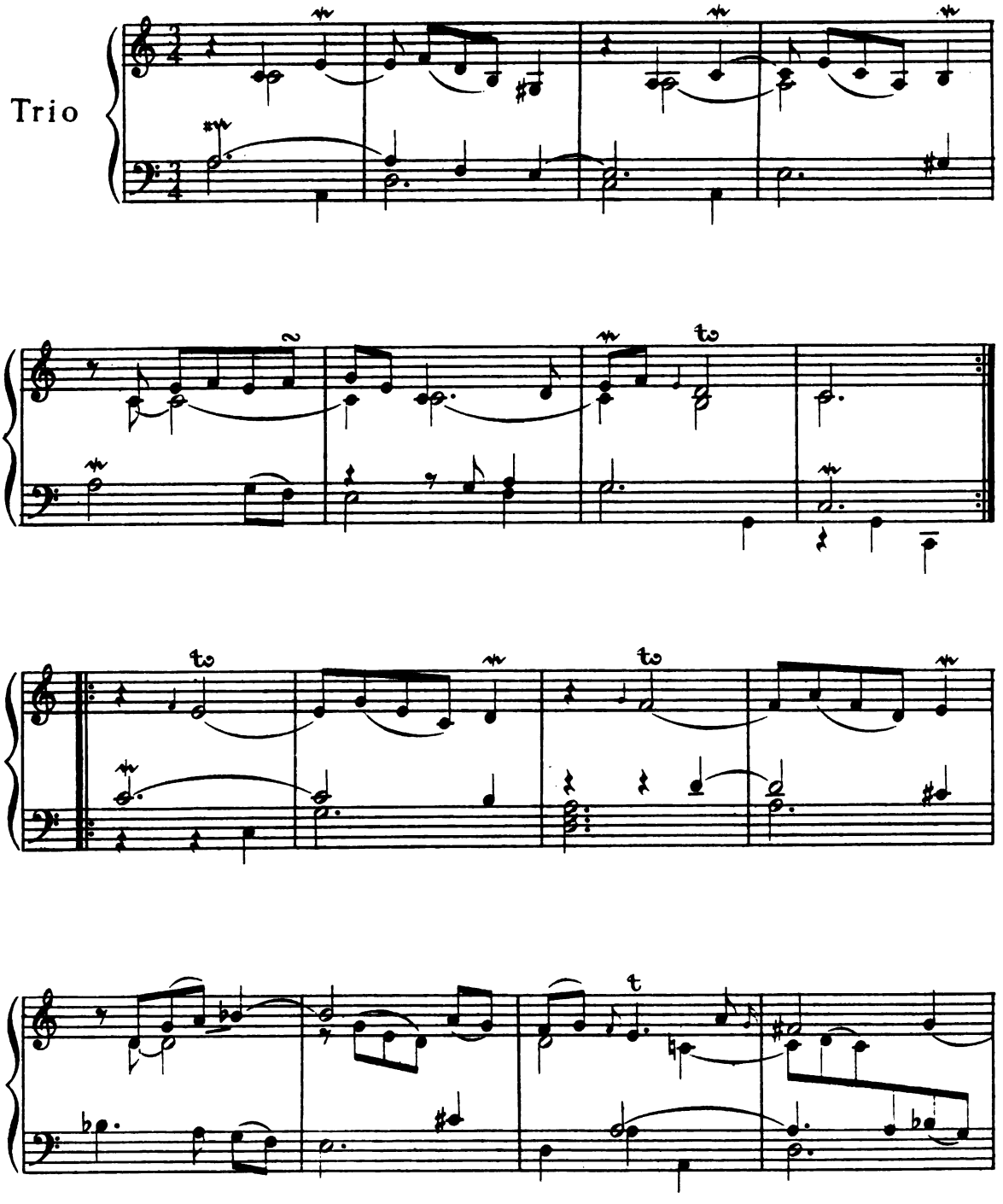




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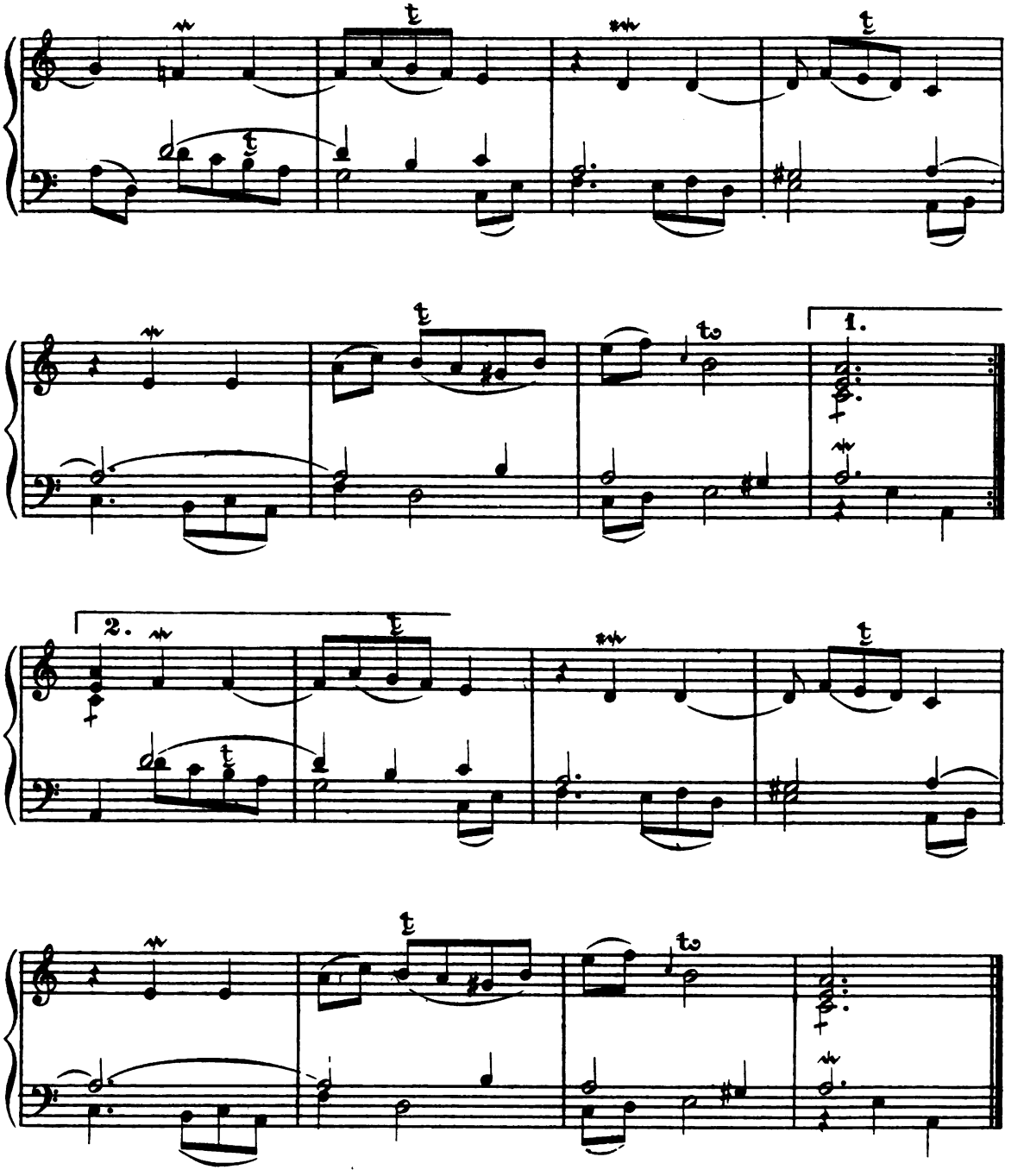


HW: S. 8.

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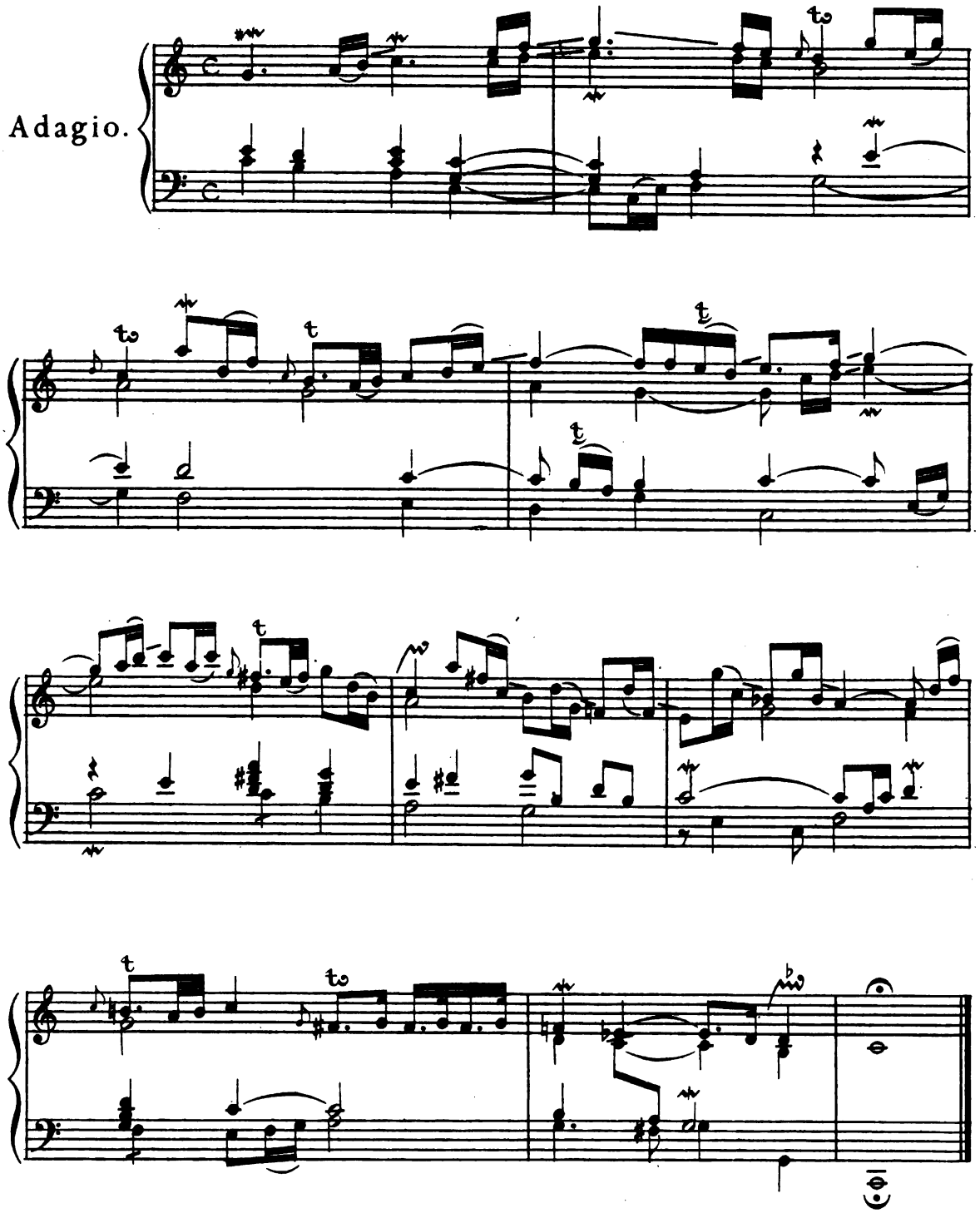


HW: S. 5.

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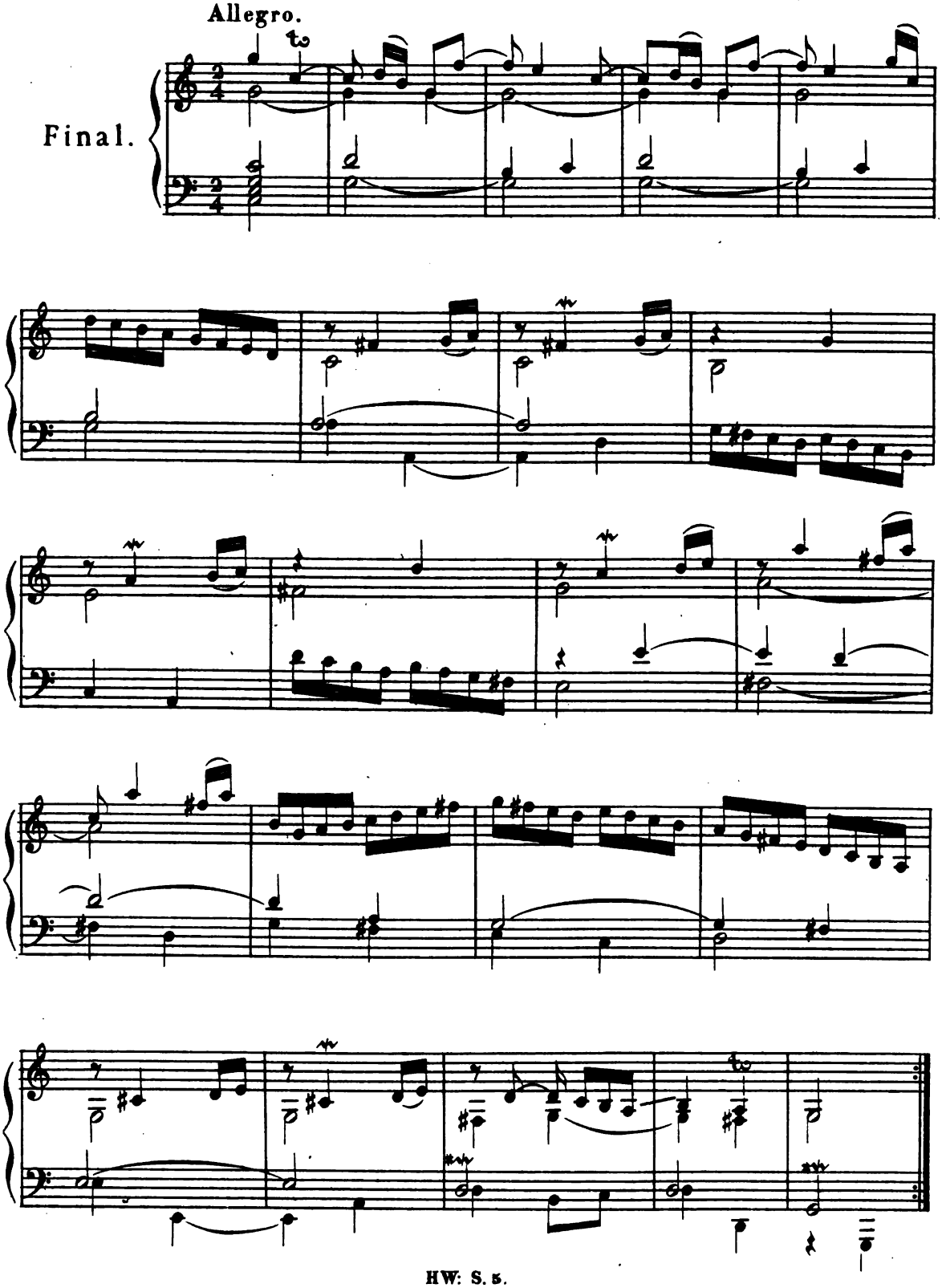
Allegro.

Final.





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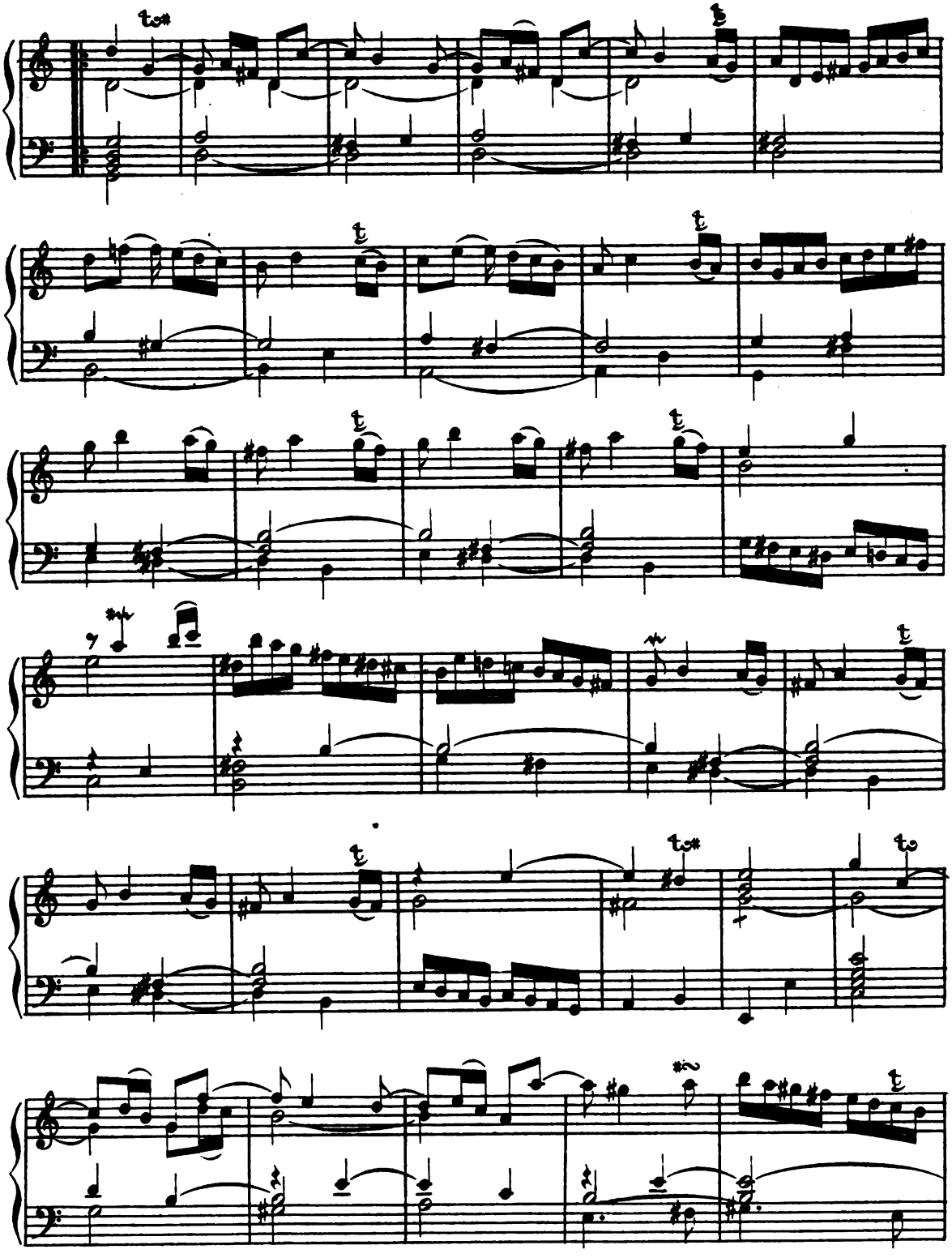



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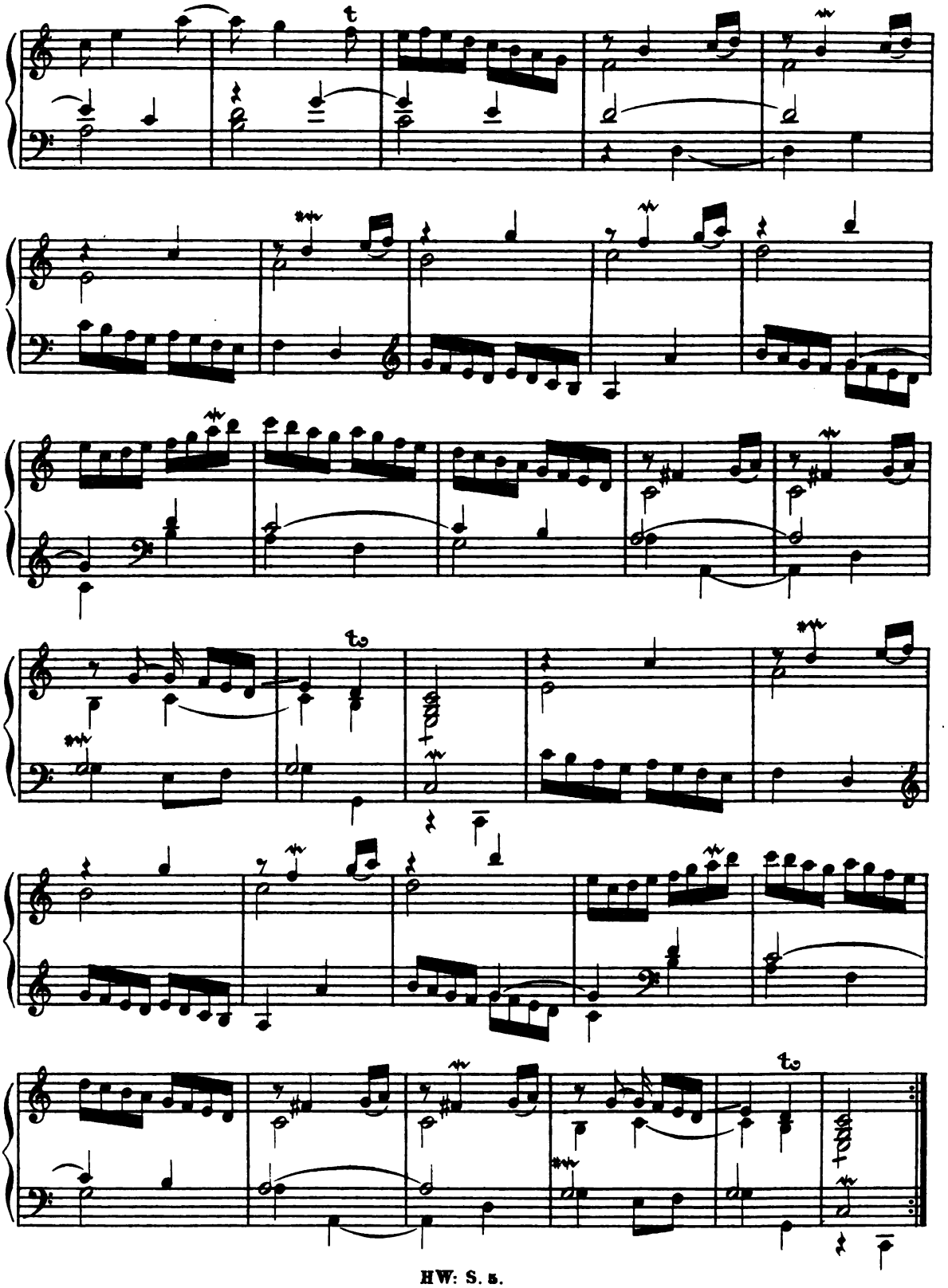

HW: S. s.

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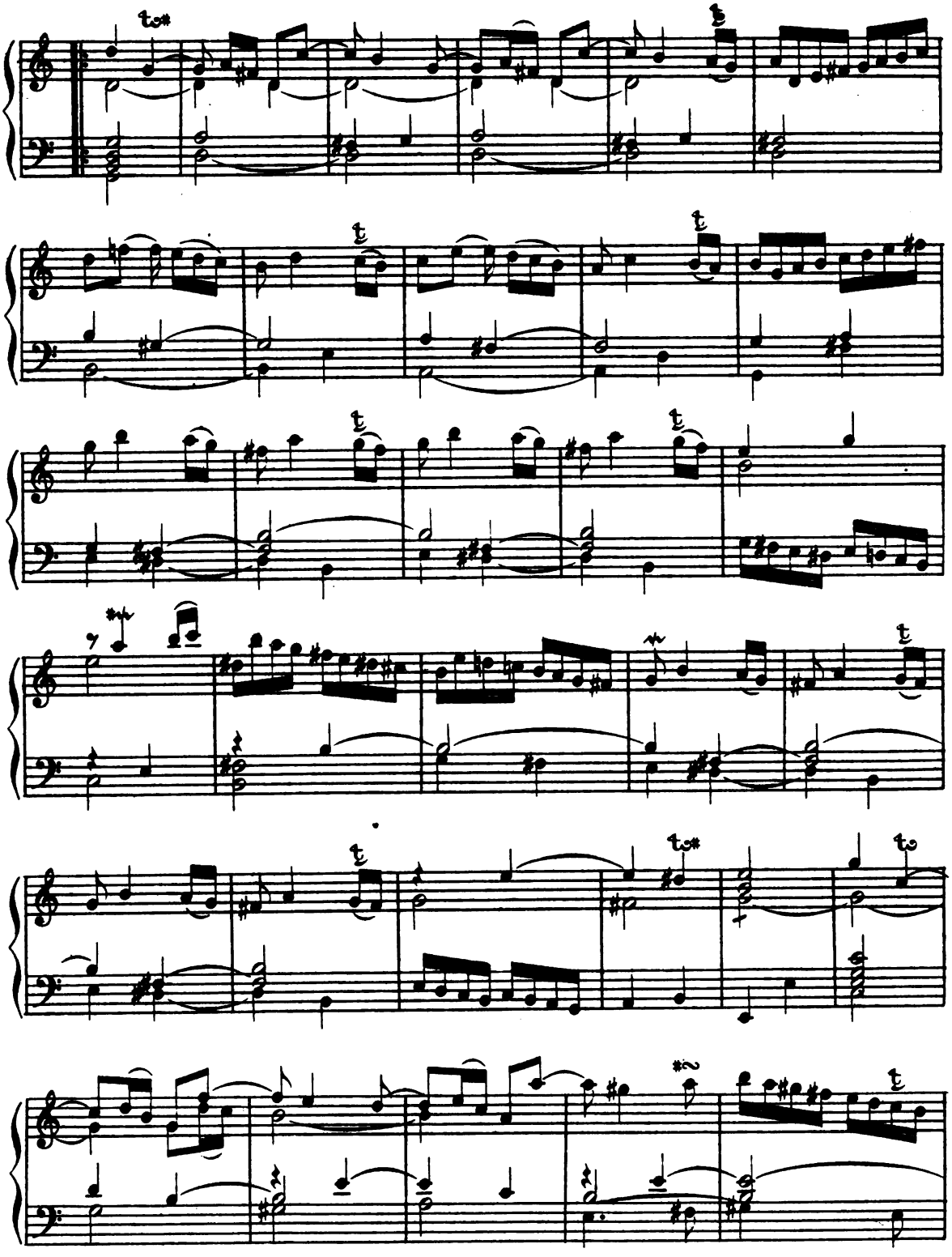



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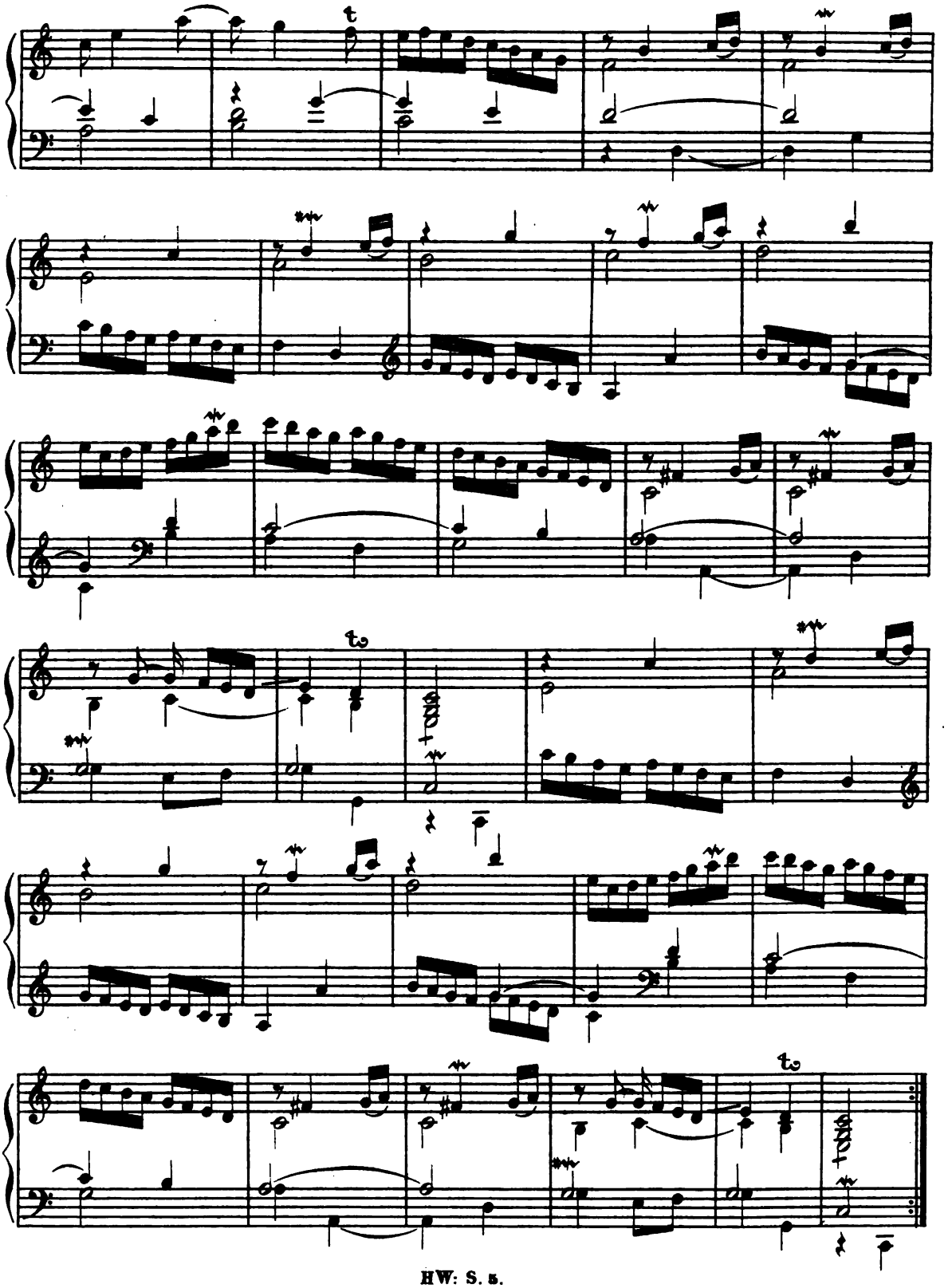

HW: S. s.

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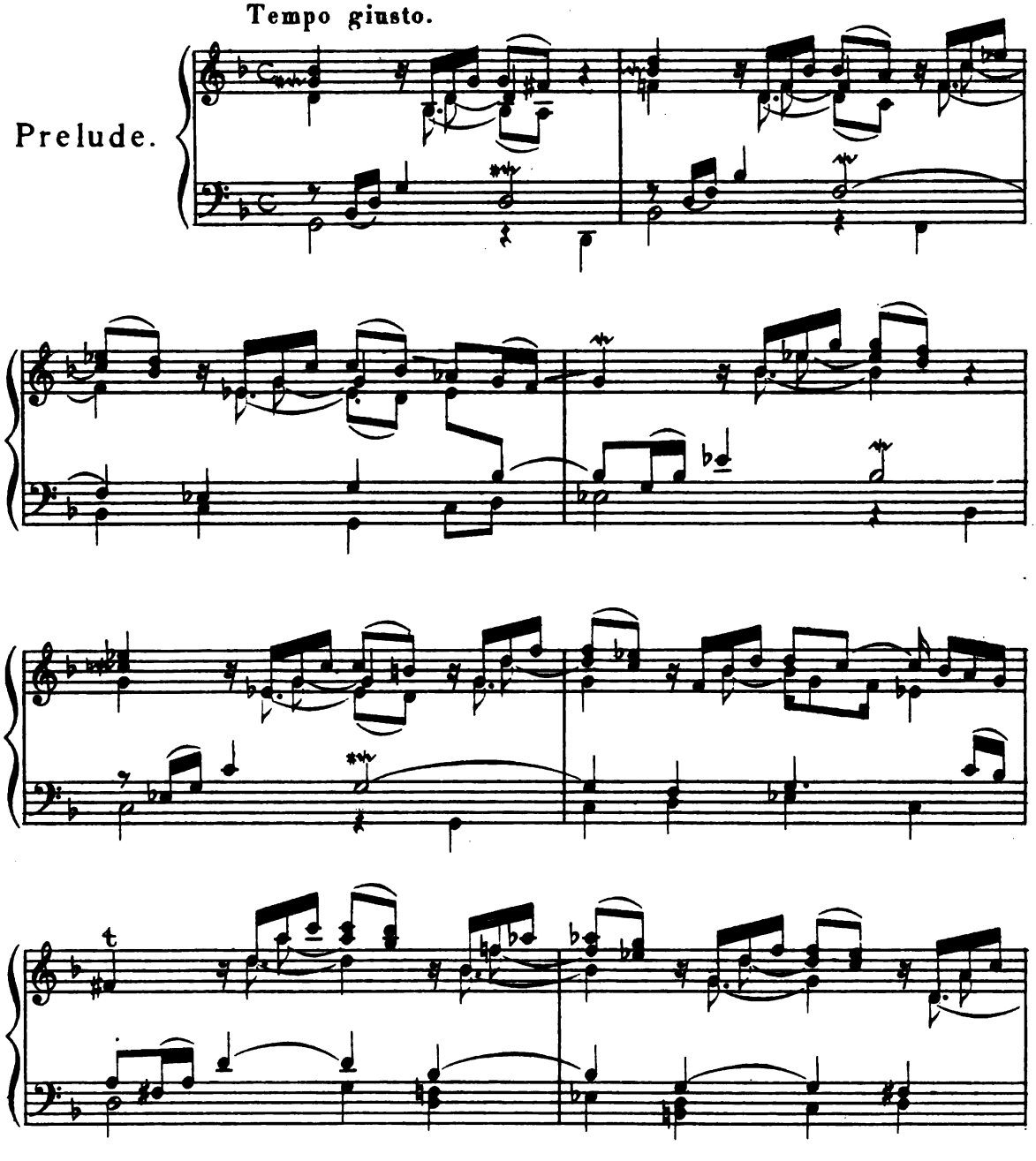
# II.

Tempo giusto.

Prelude.





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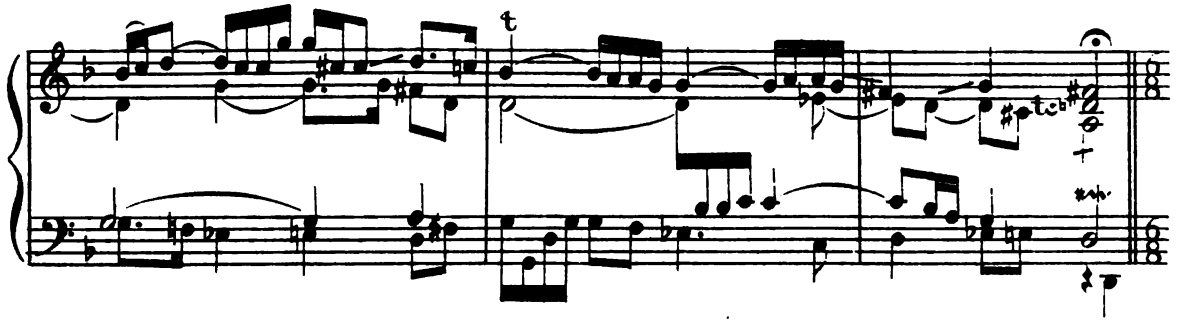
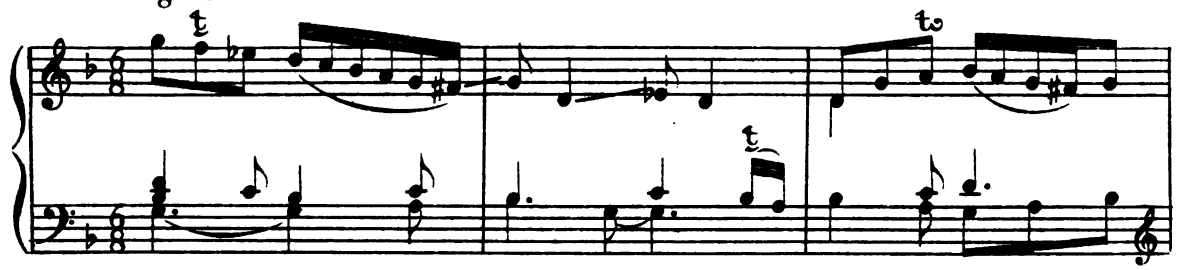
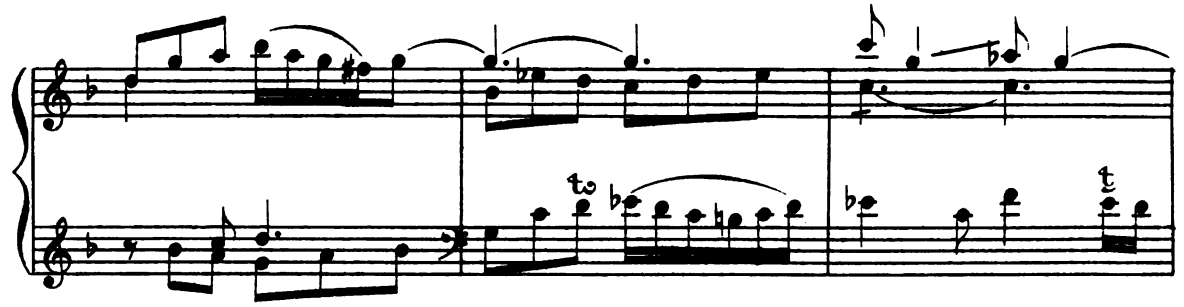
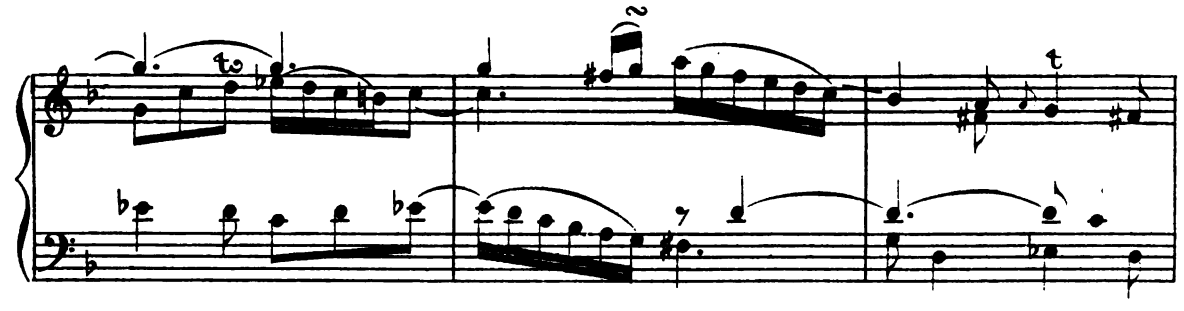


Allegretto.









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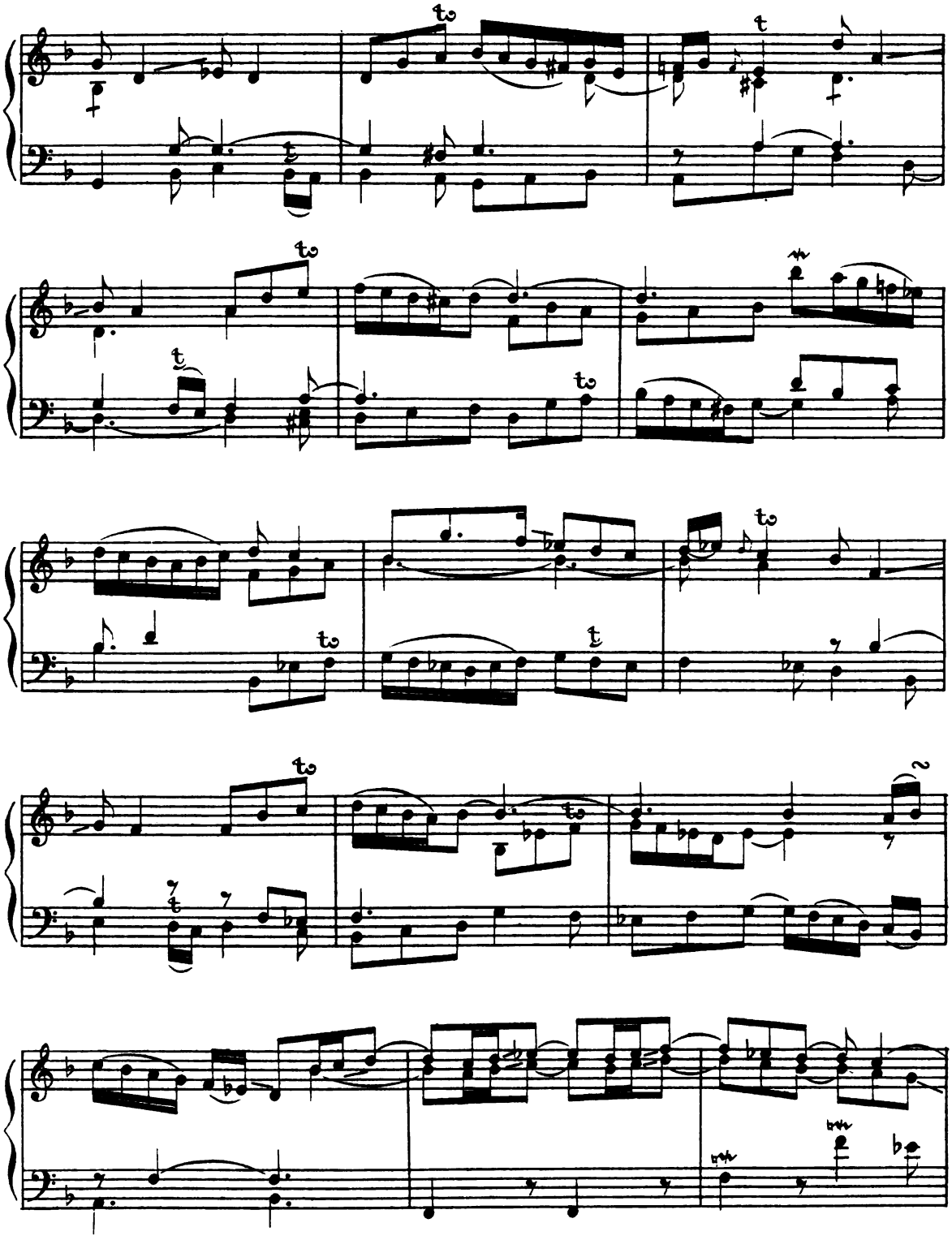

HW: S. 5.

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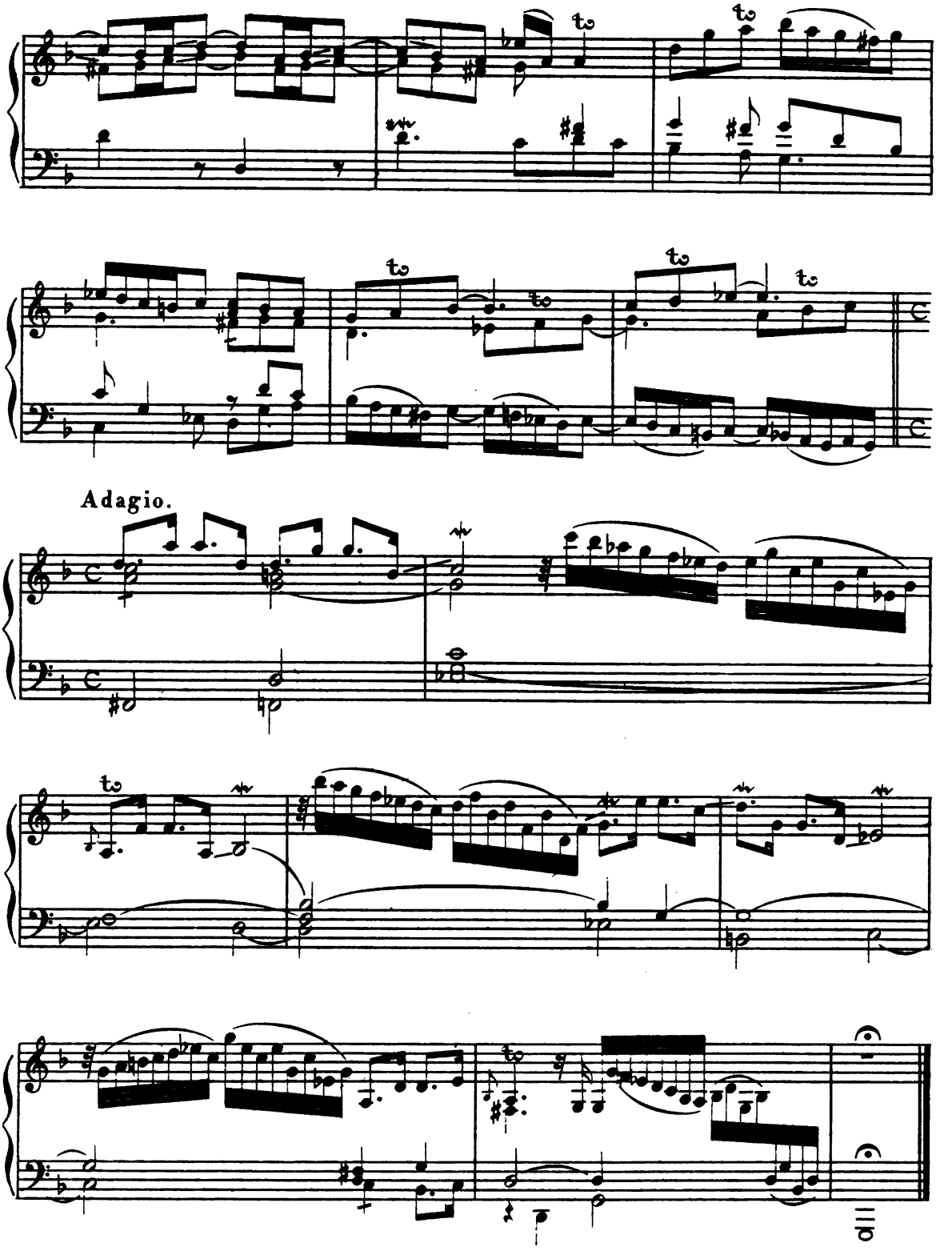




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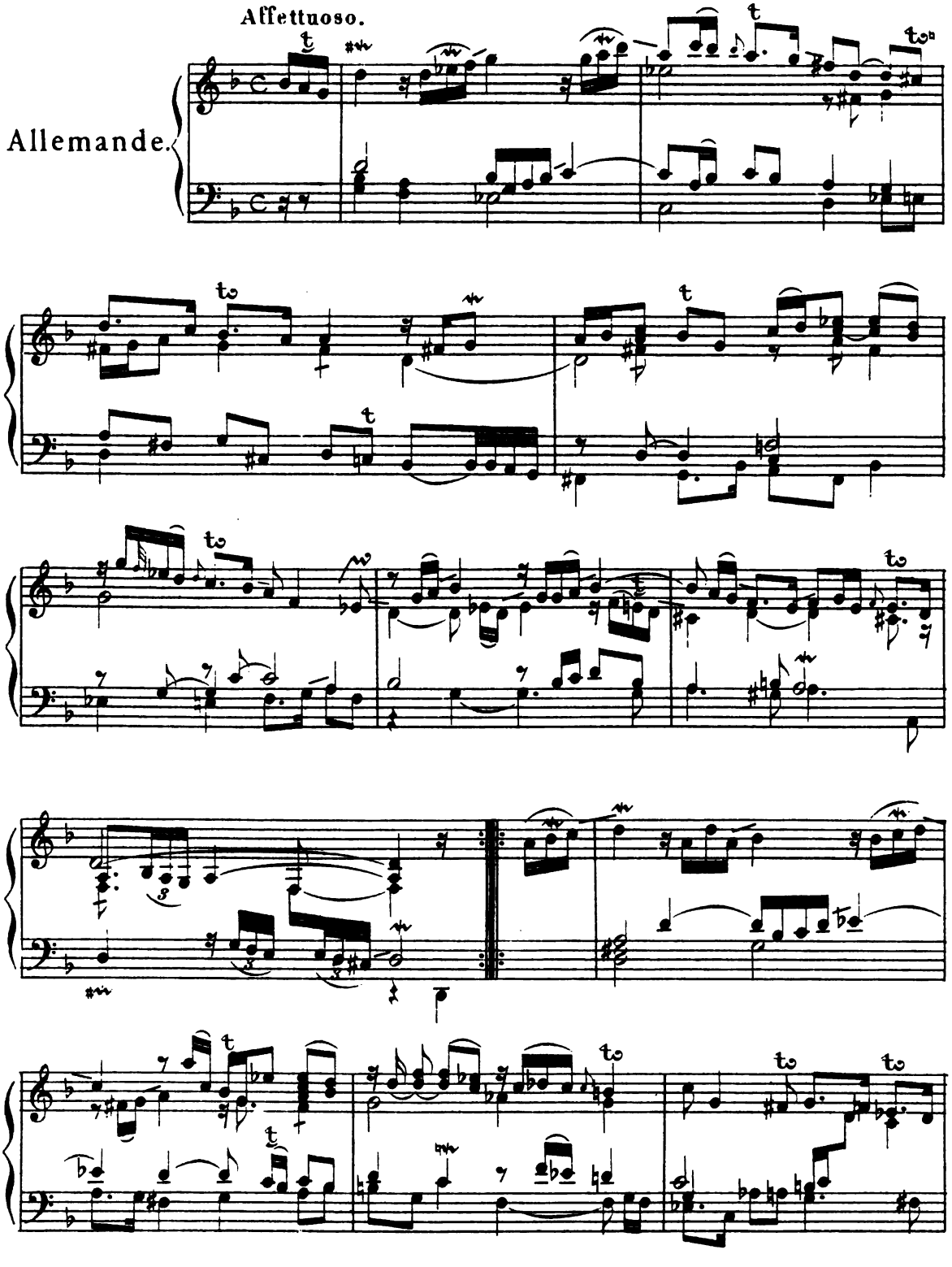

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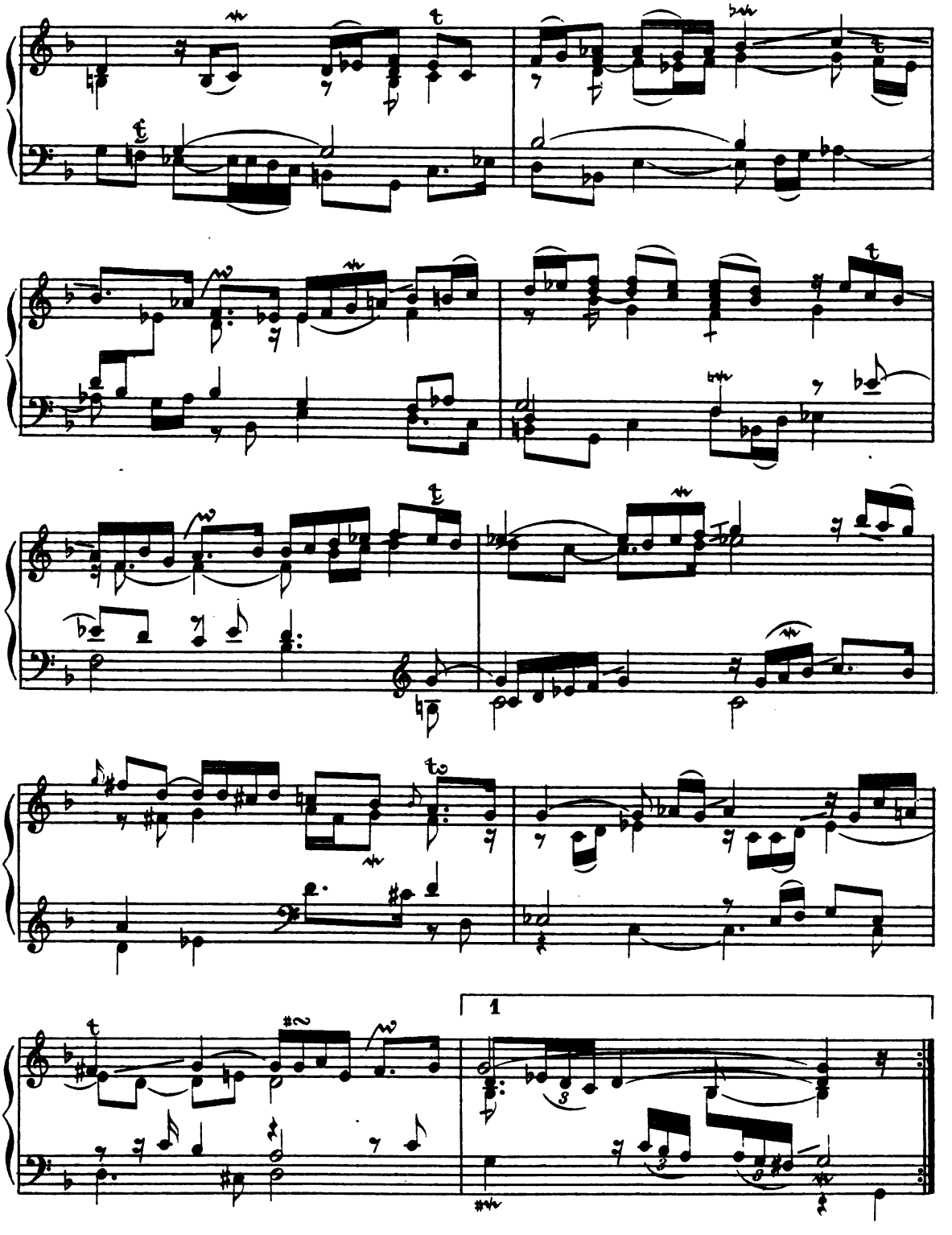


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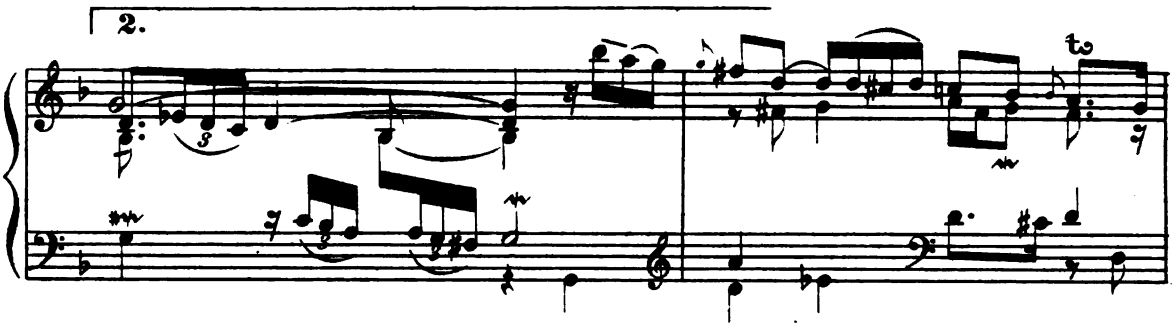

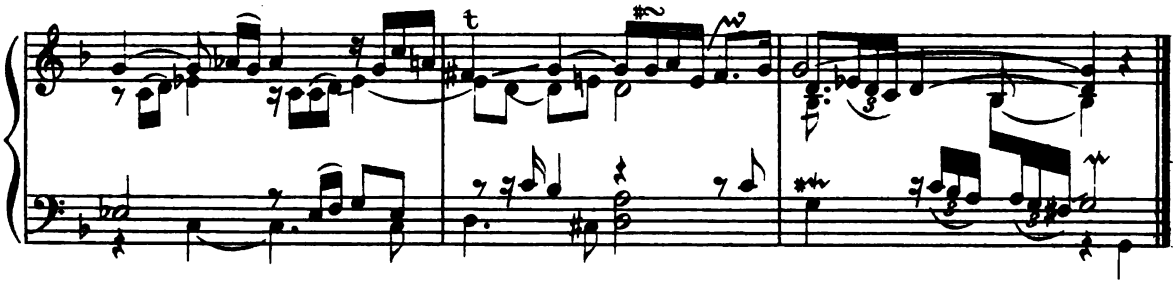

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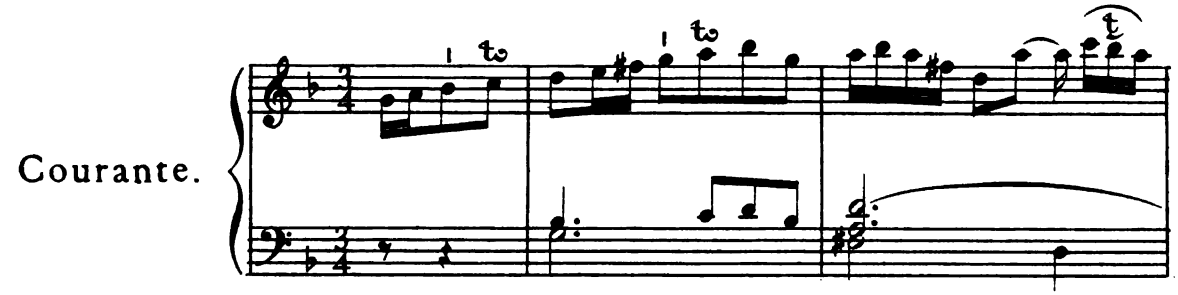

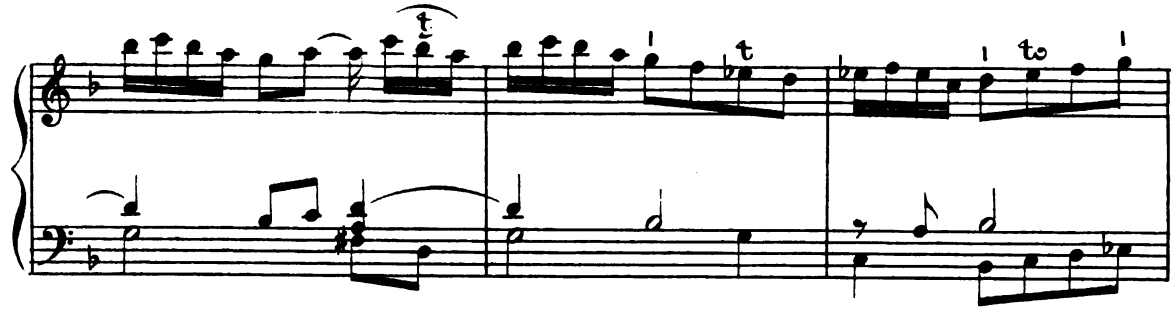

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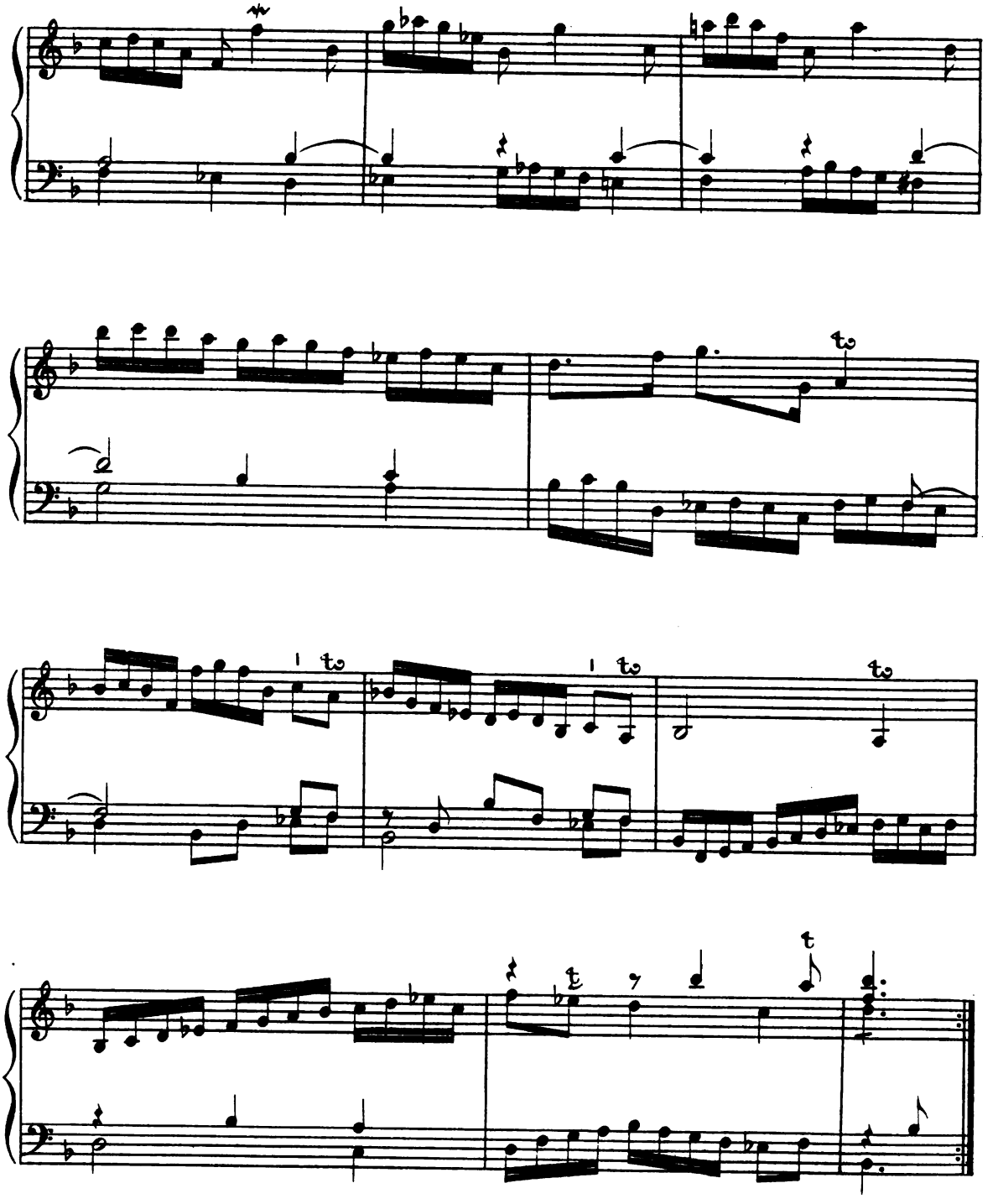

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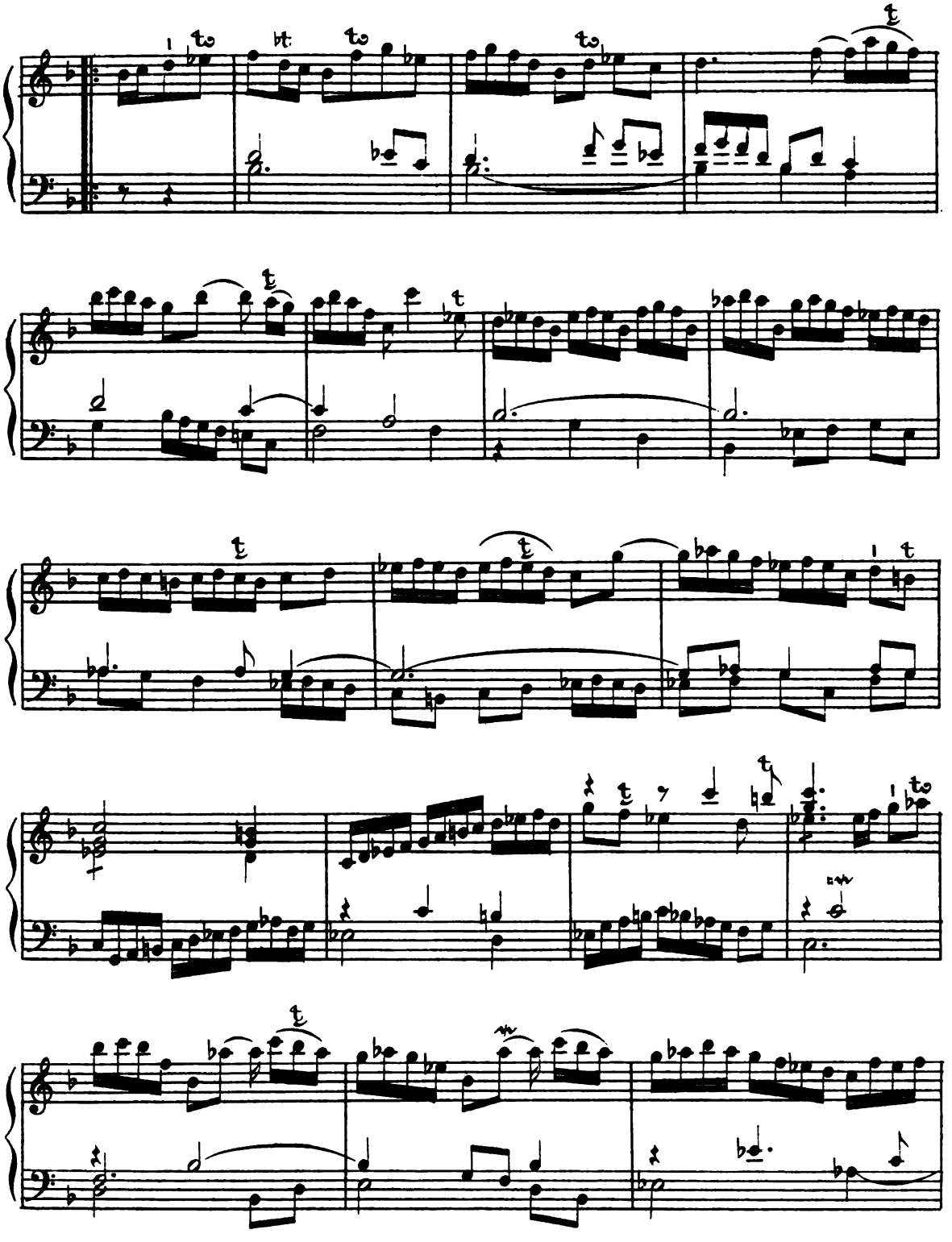

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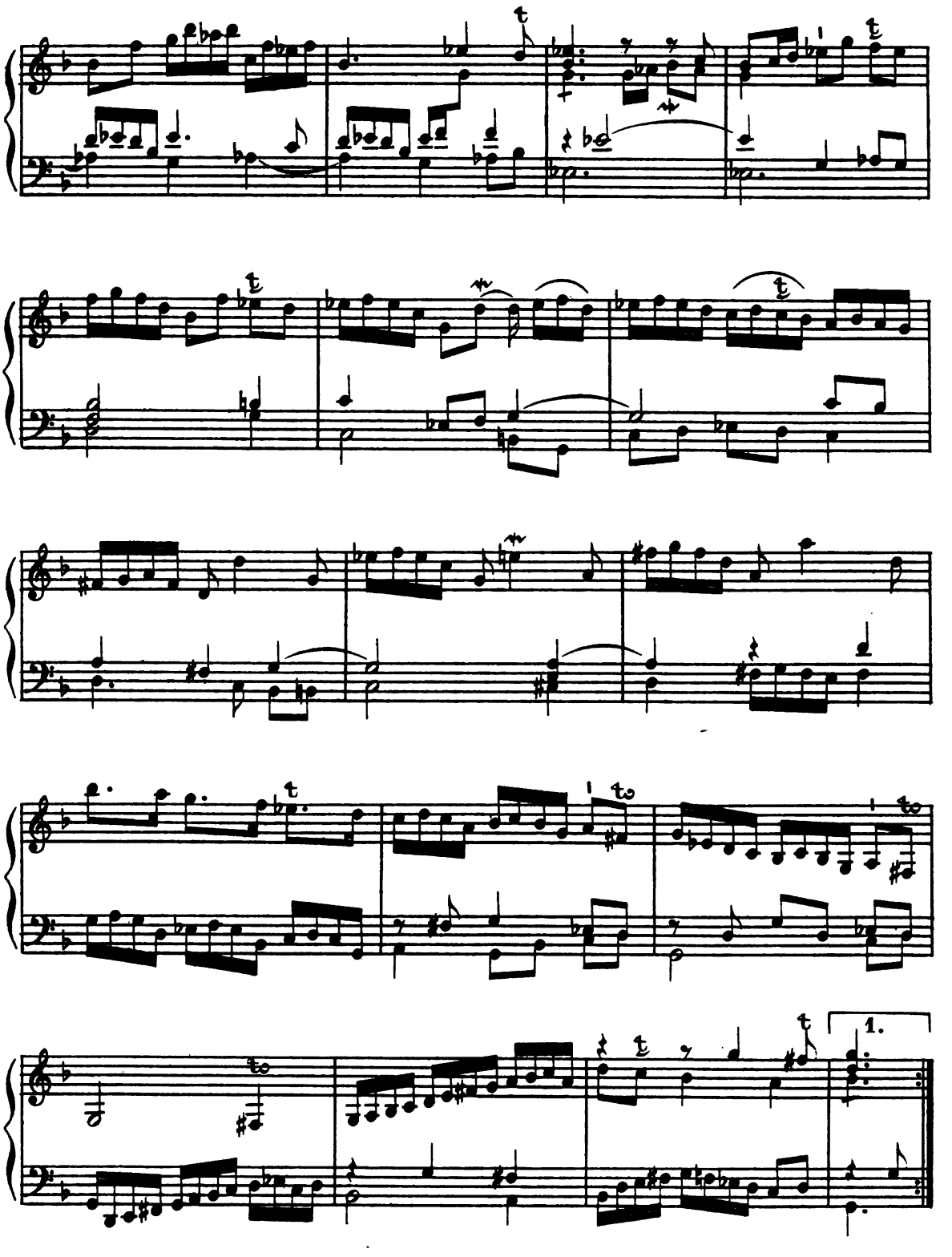


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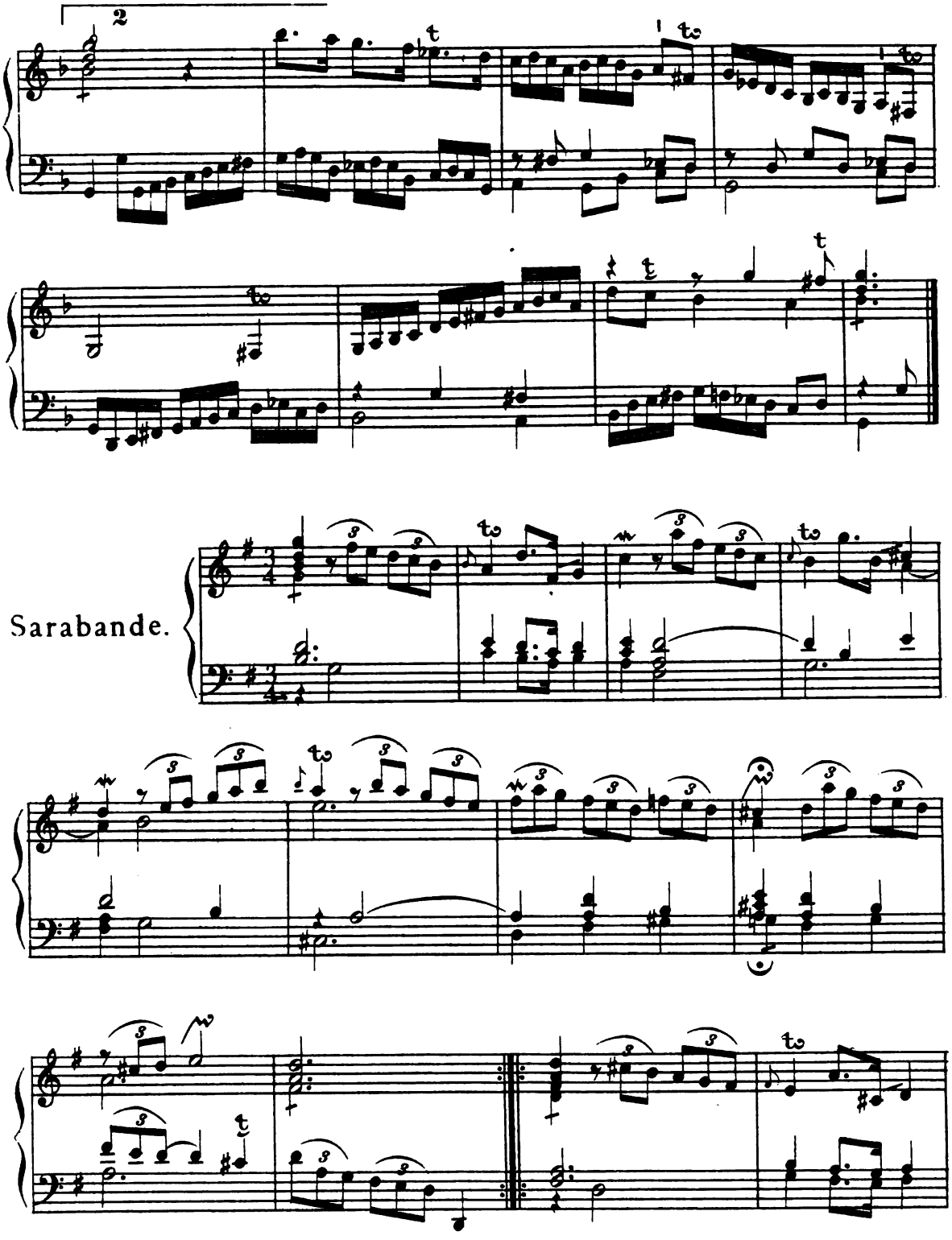




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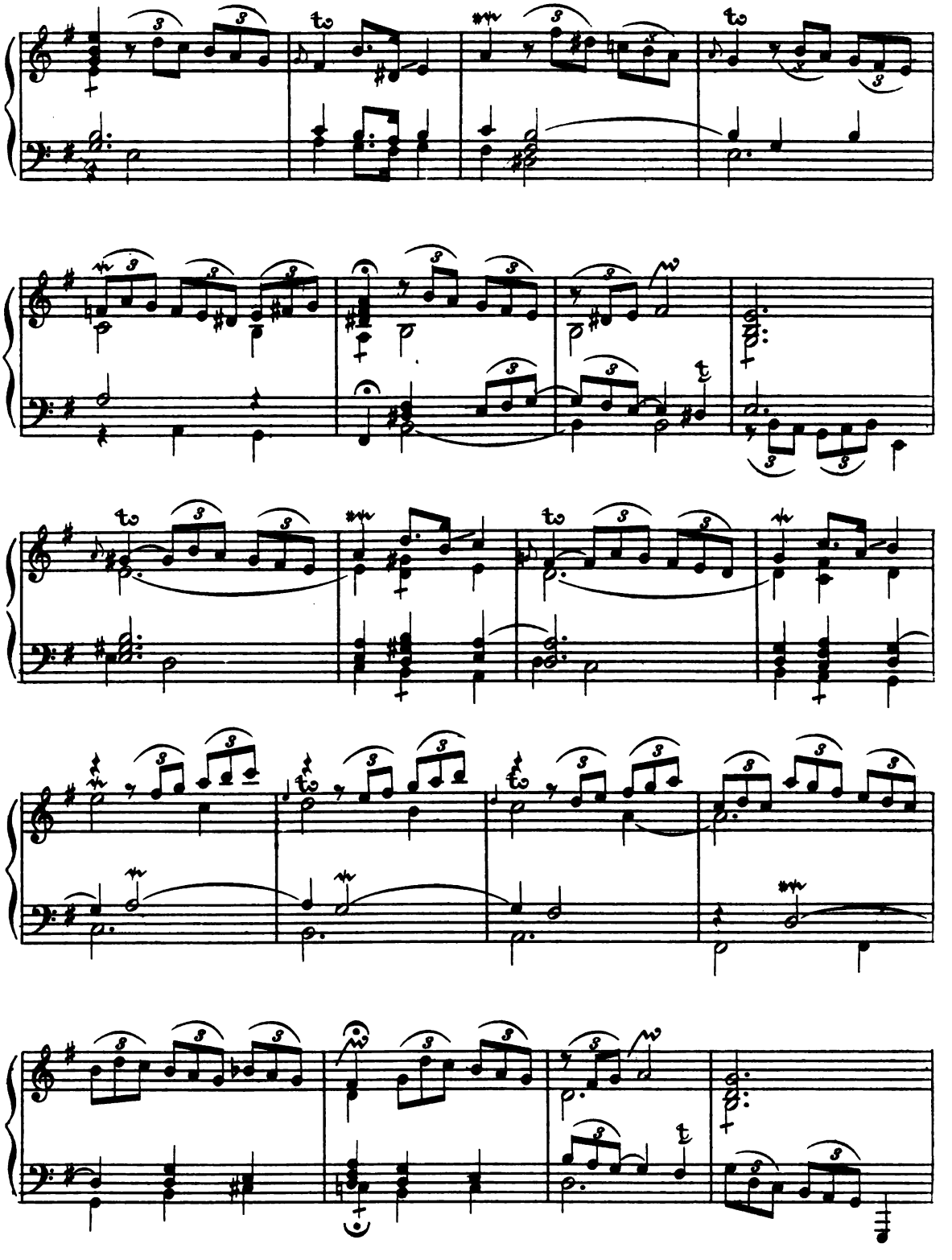



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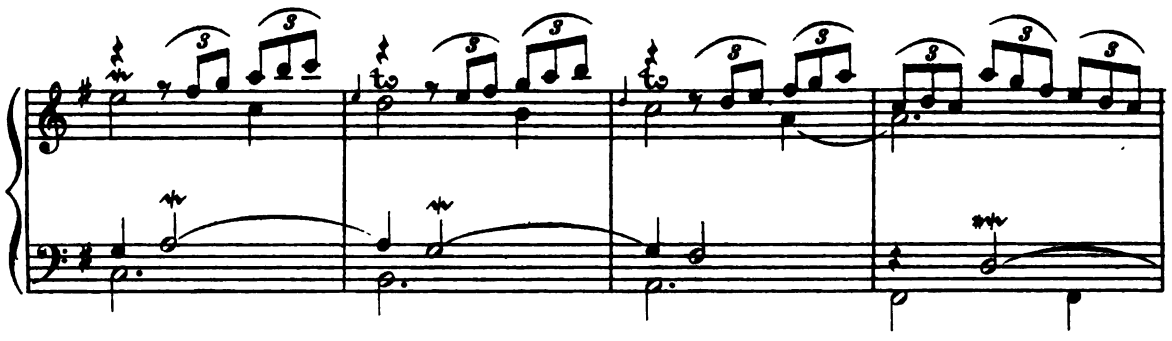

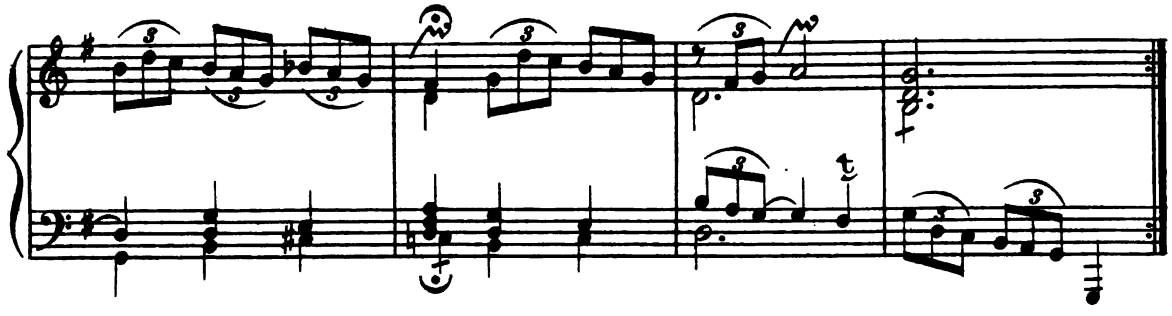

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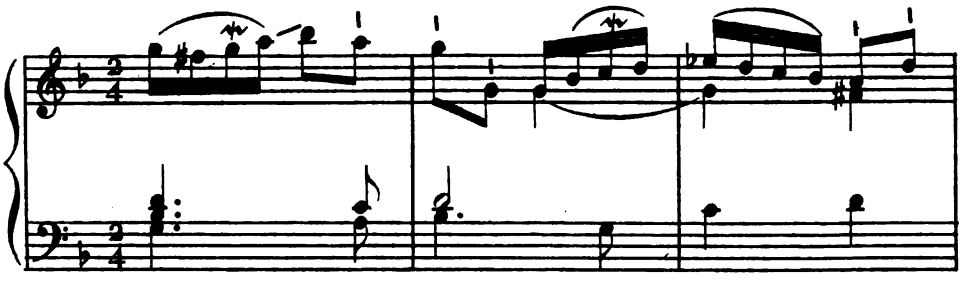

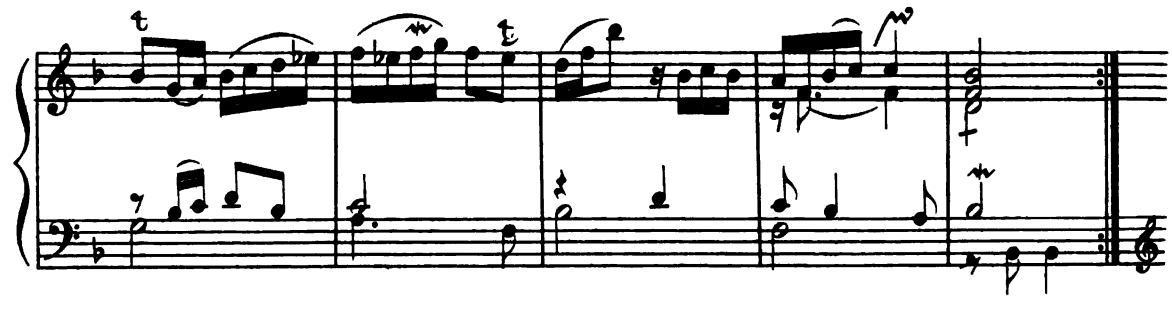



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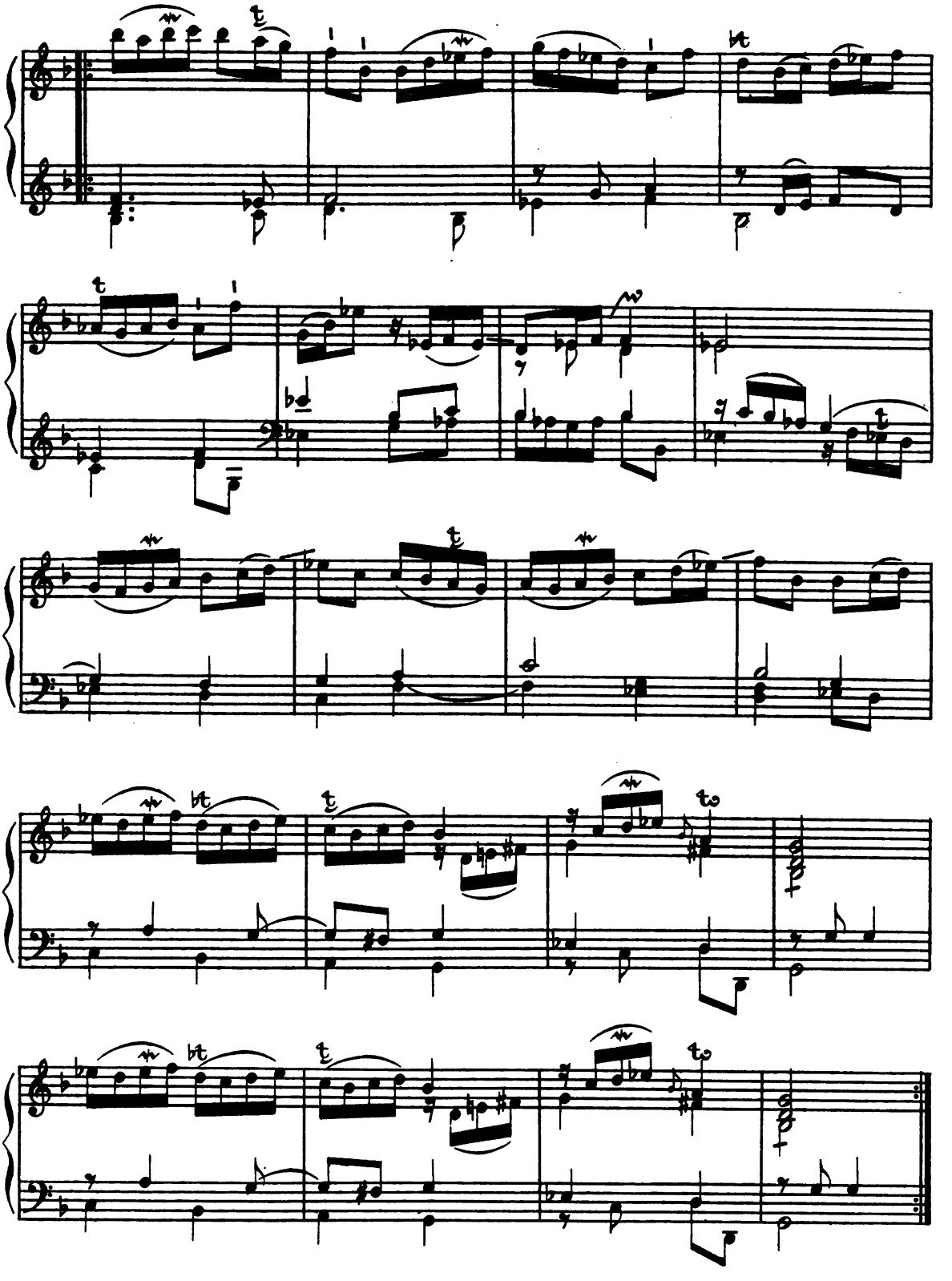

HW: S. 5.

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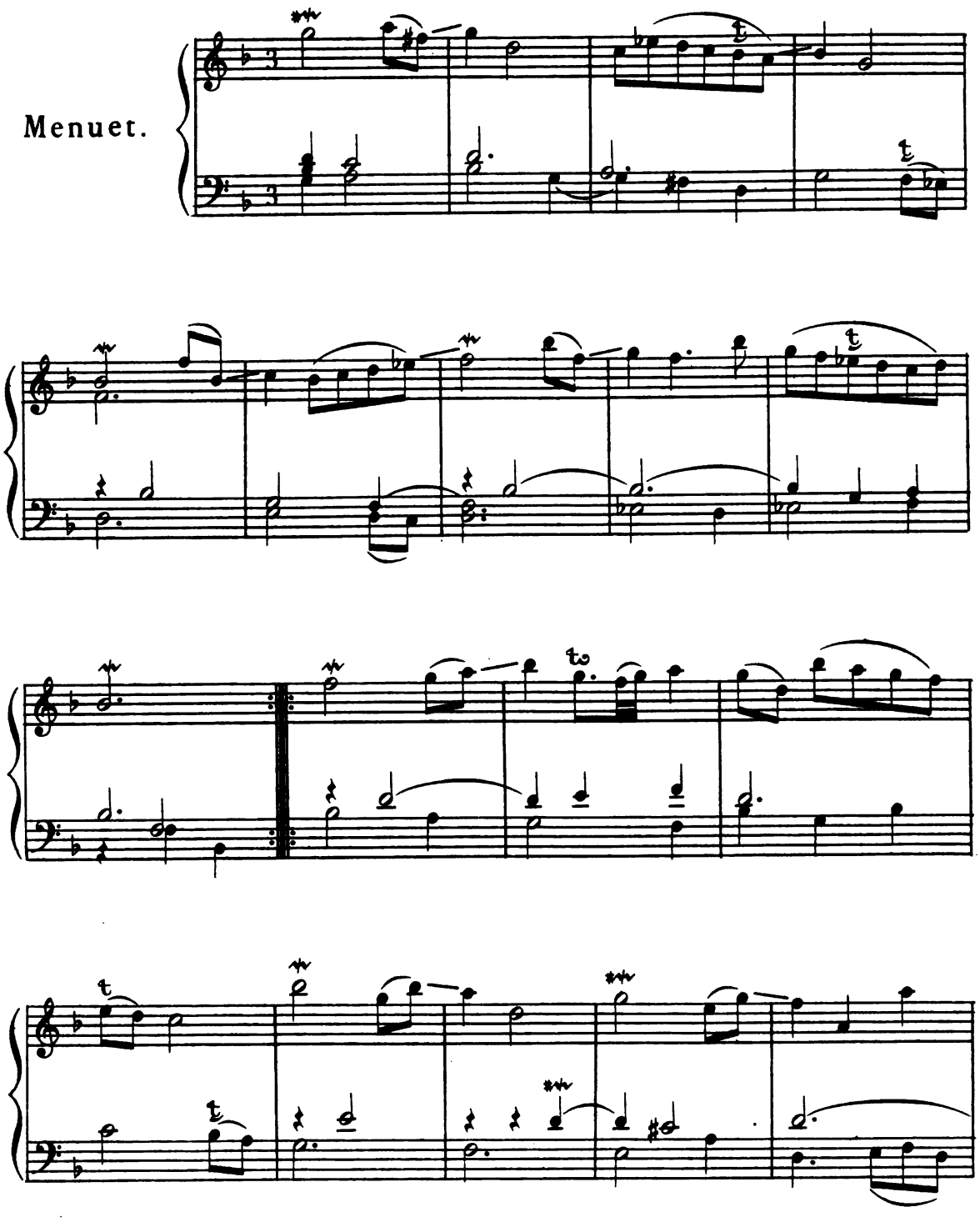



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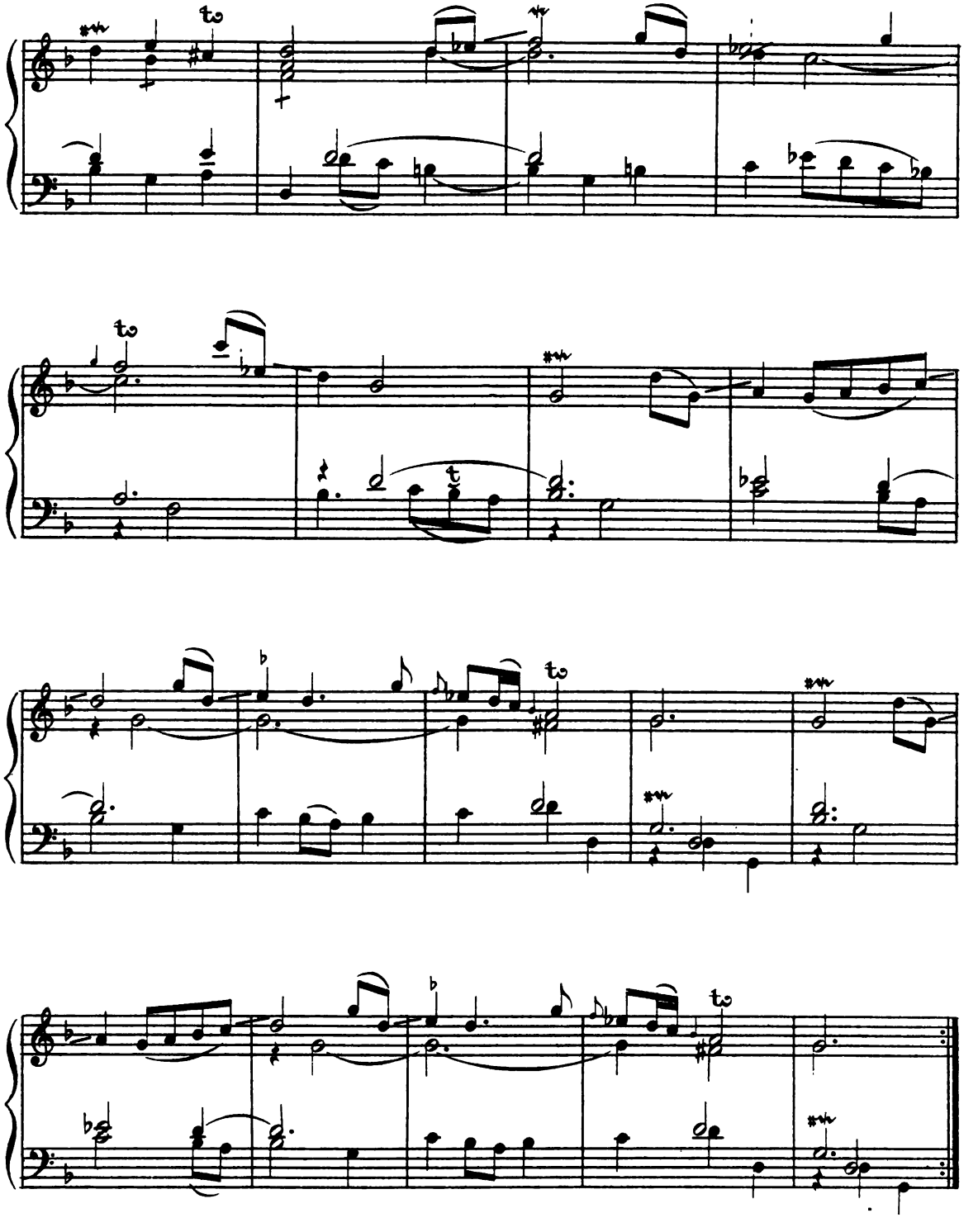



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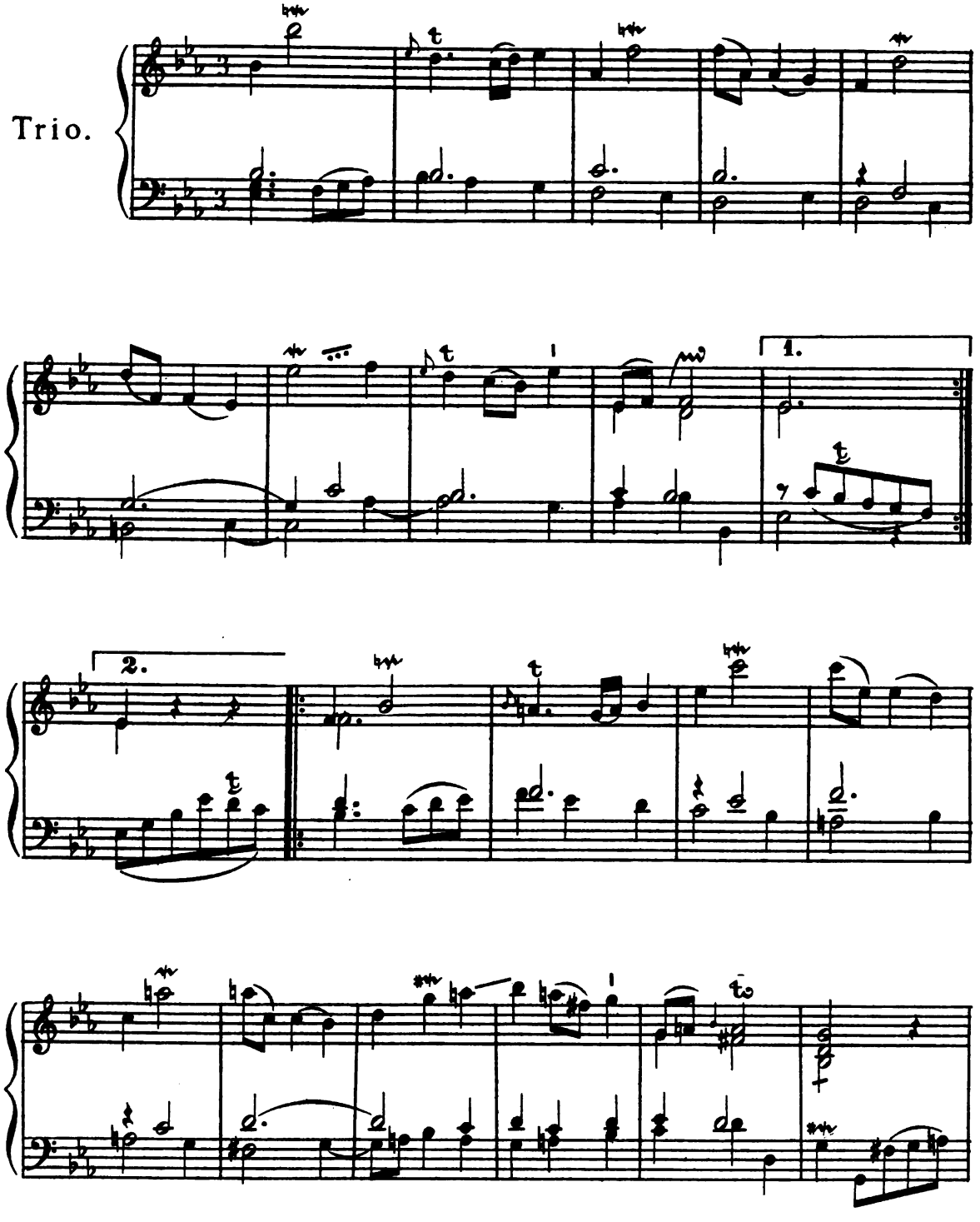




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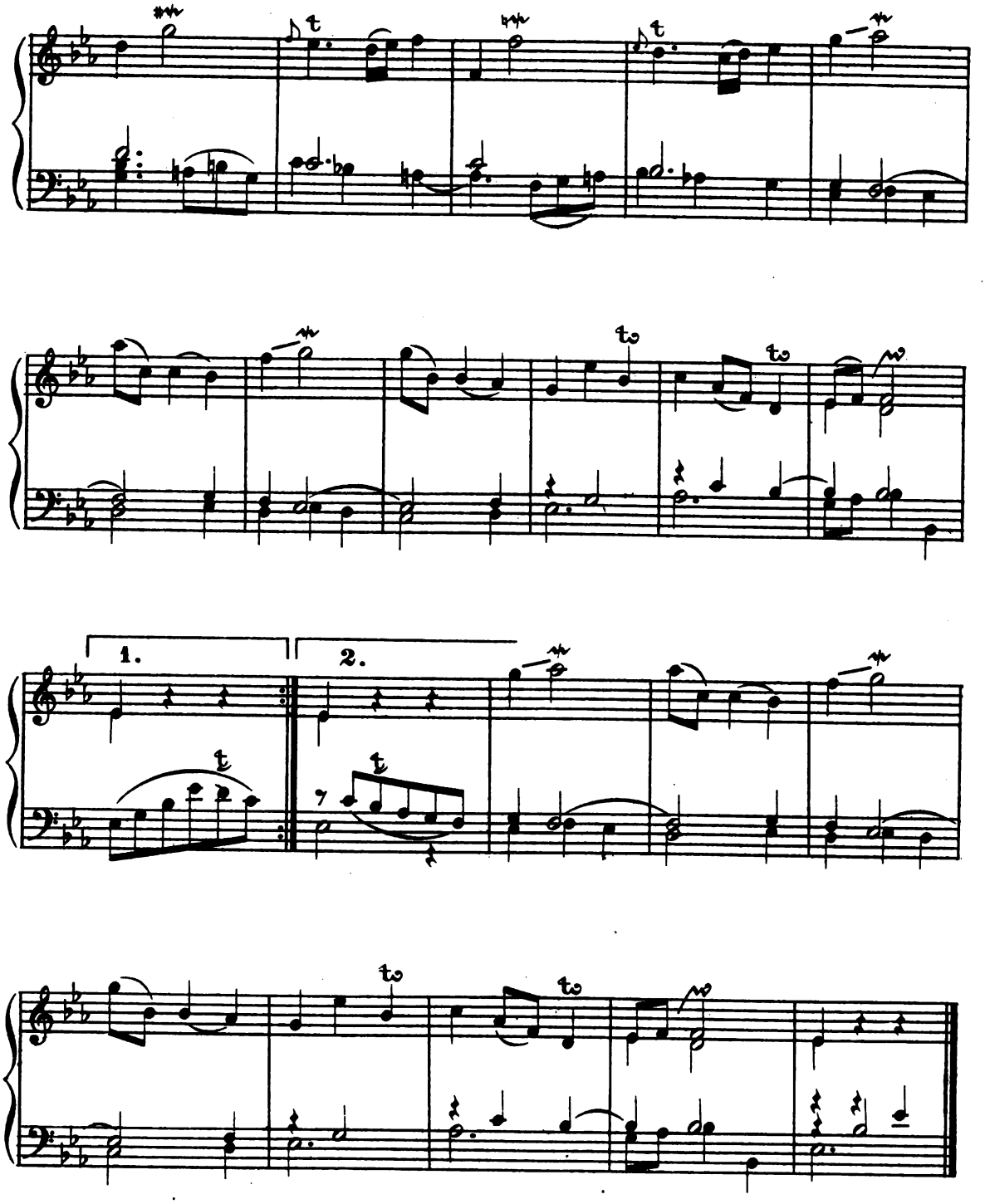


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da Capo.

HW: S. 5.

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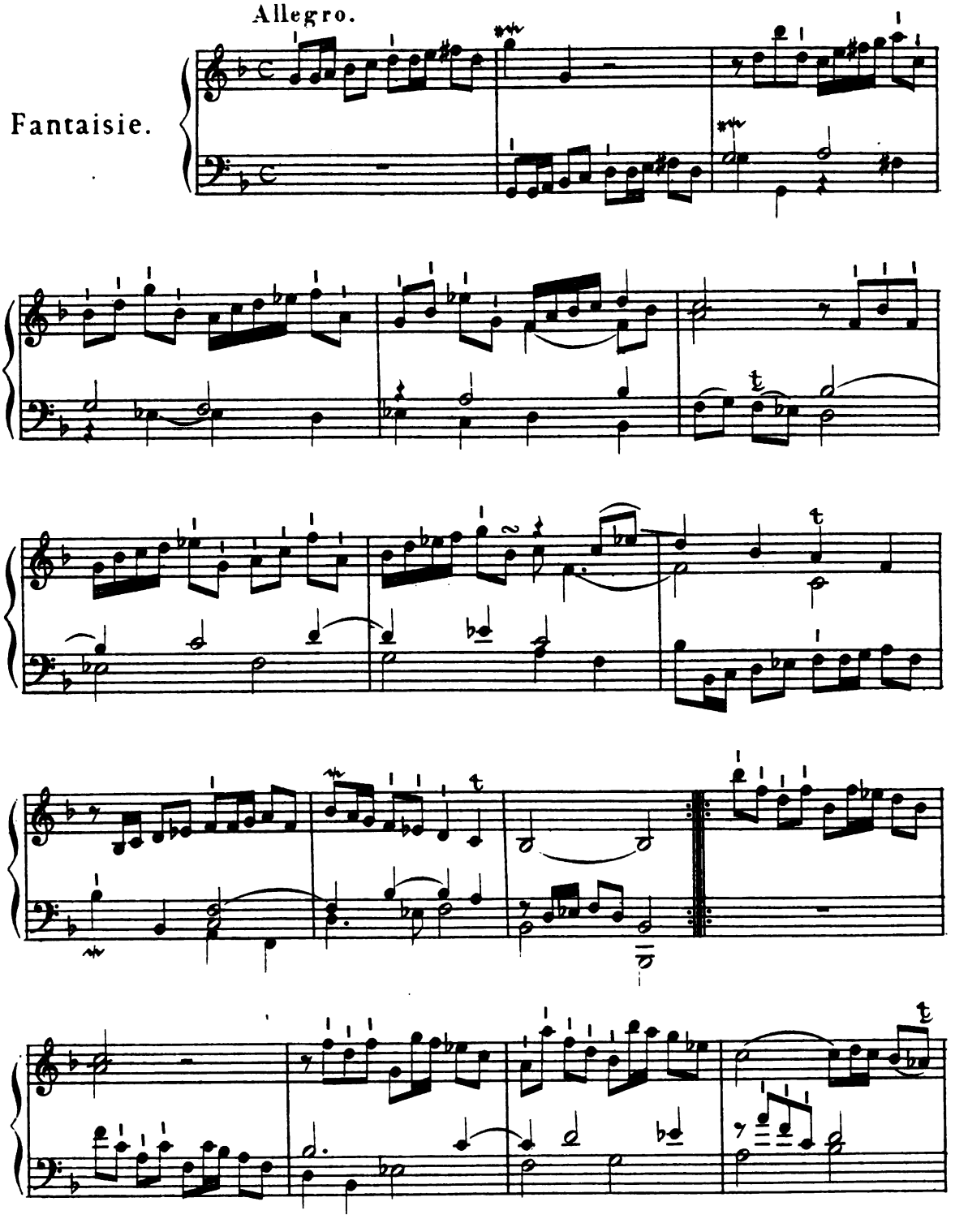

HW: S. 5.

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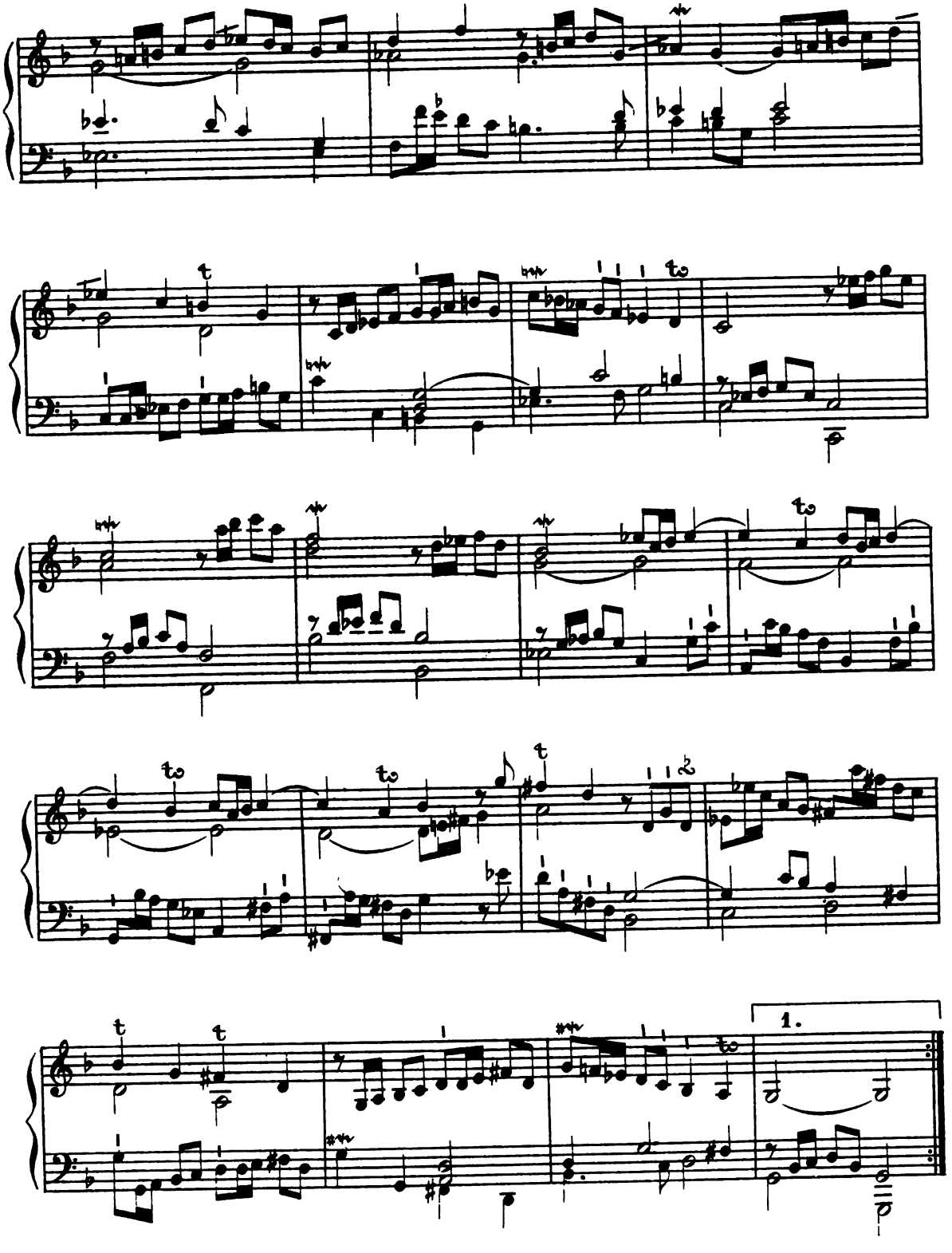


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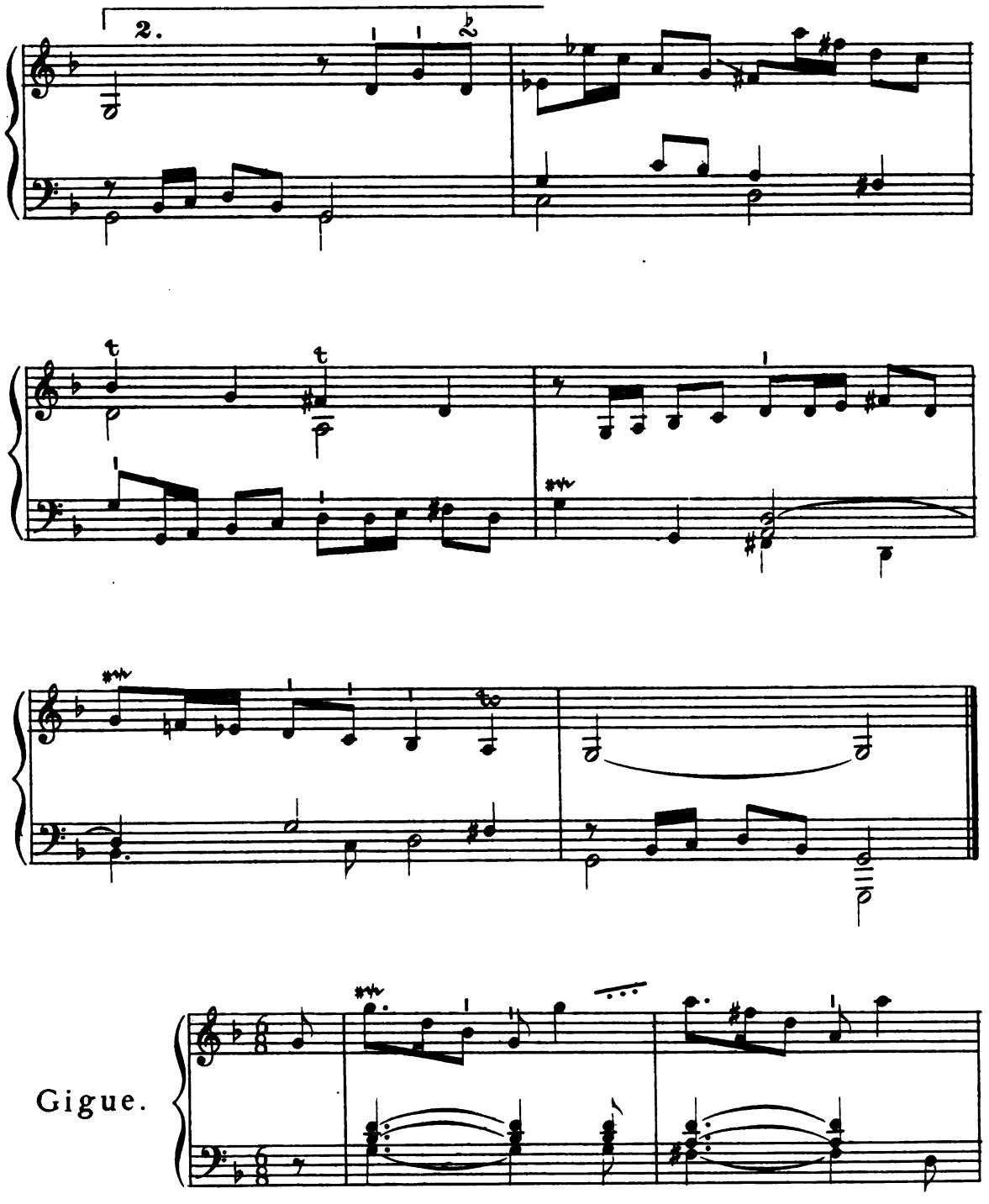


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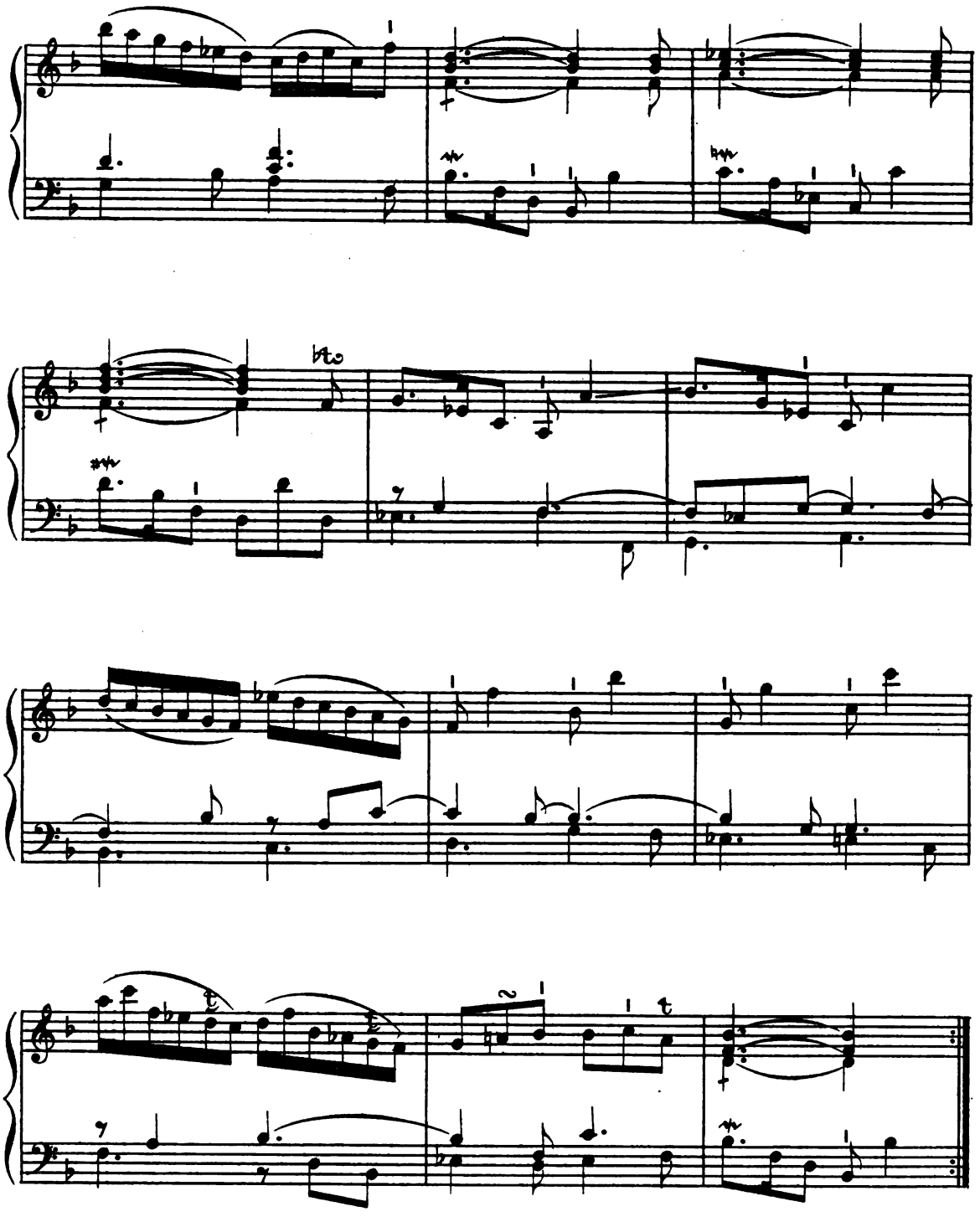

HW: S. S.

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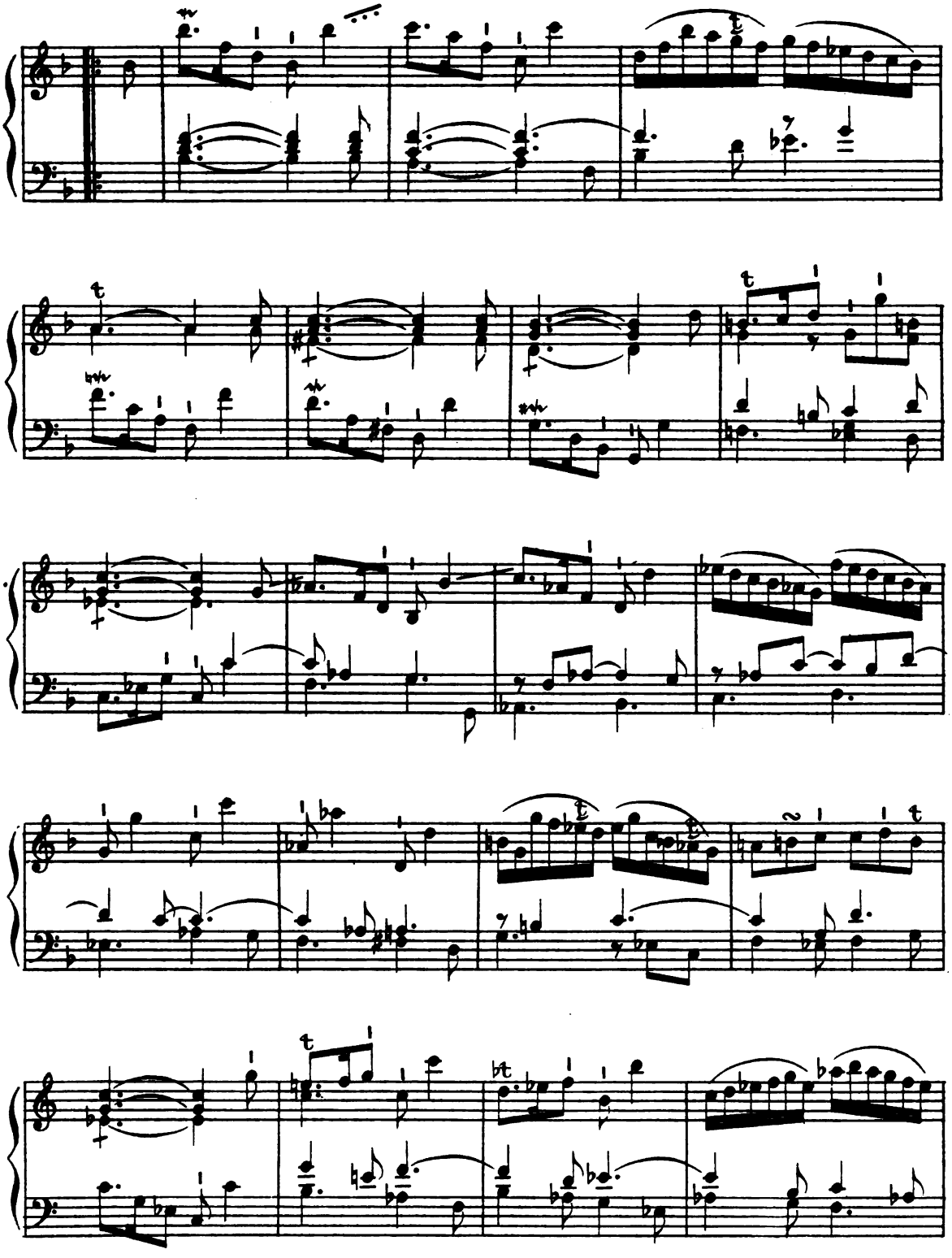

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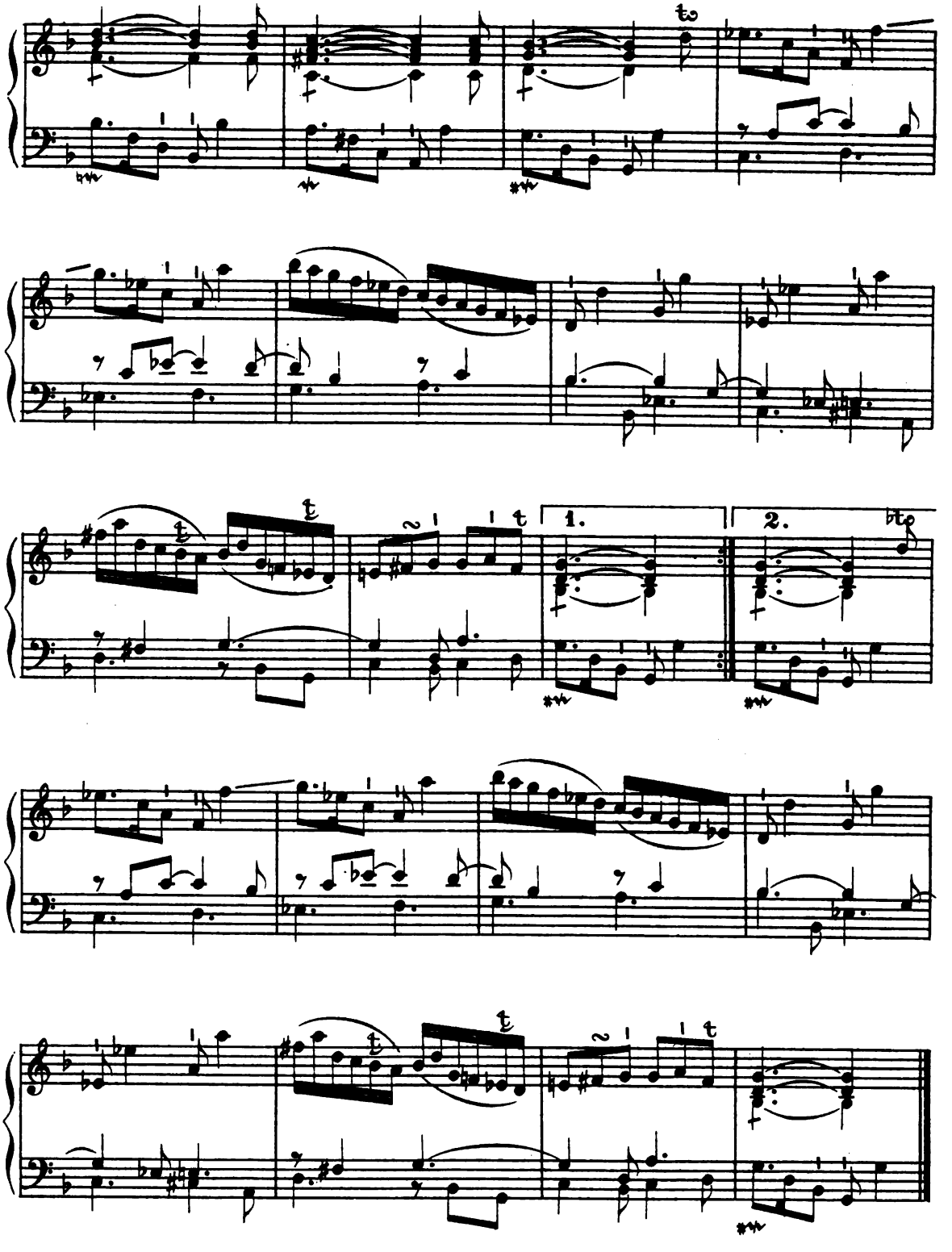


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# III.

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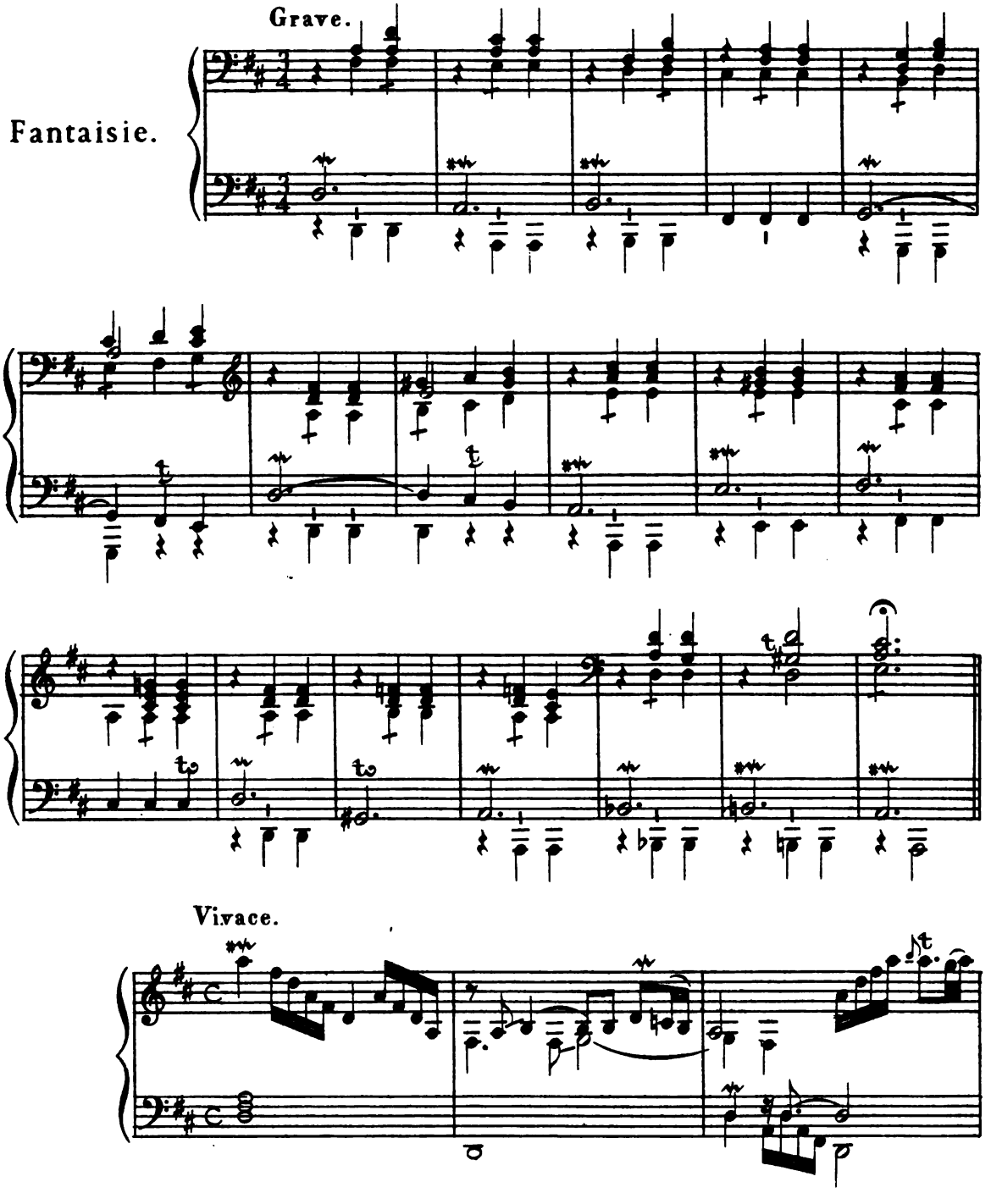




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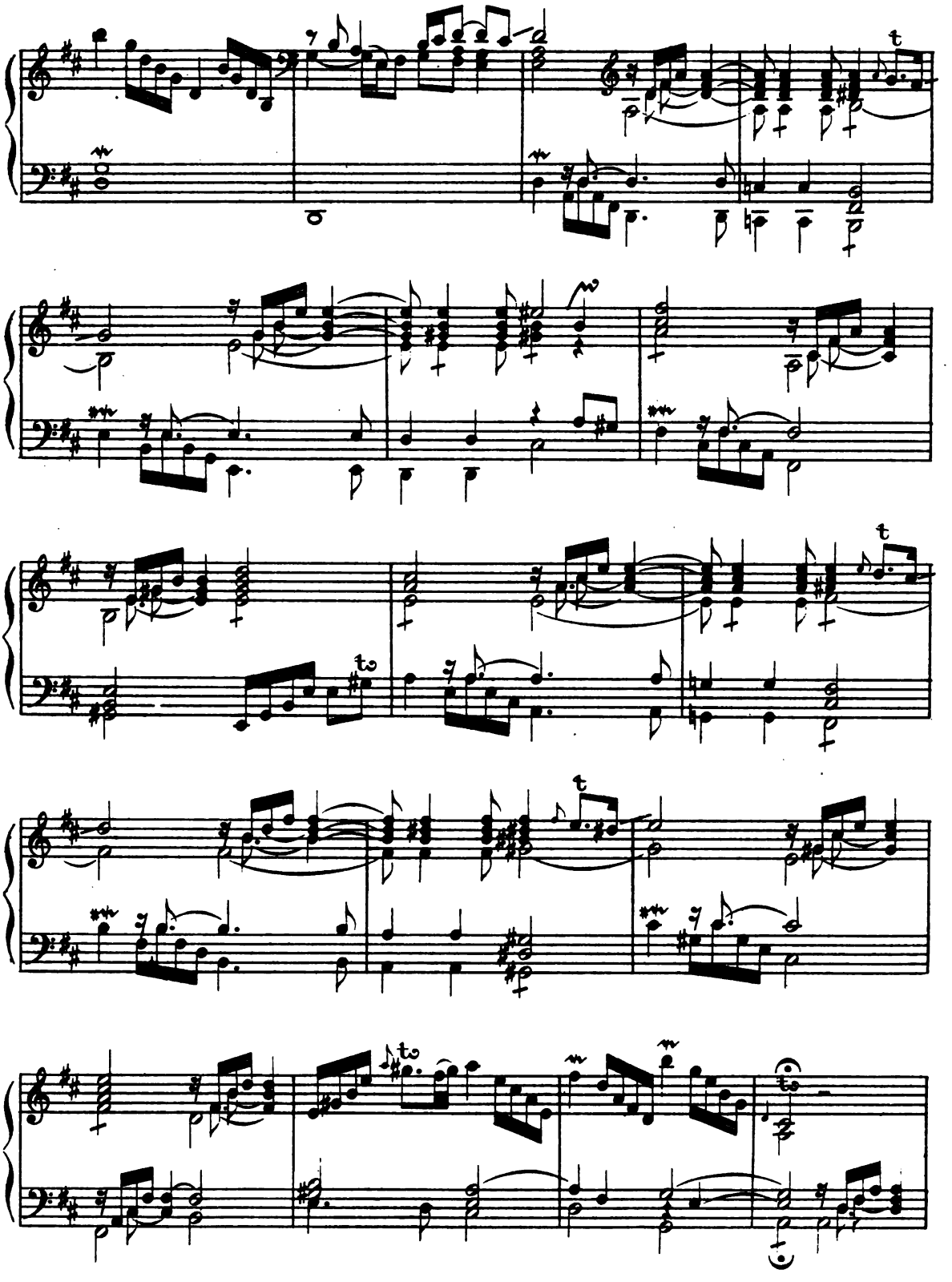

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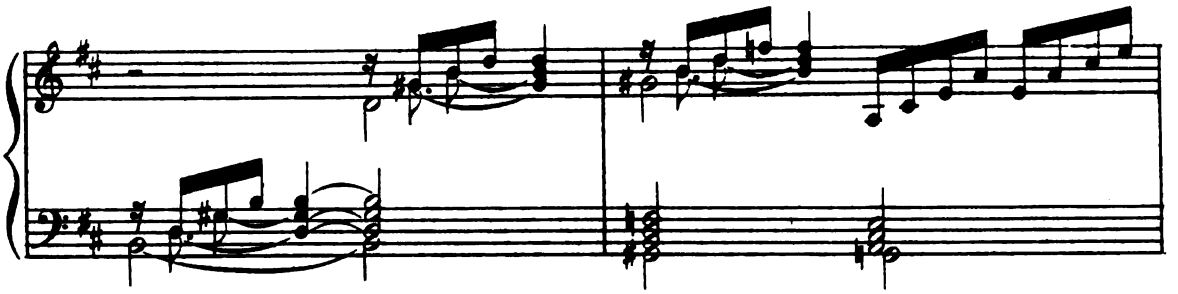

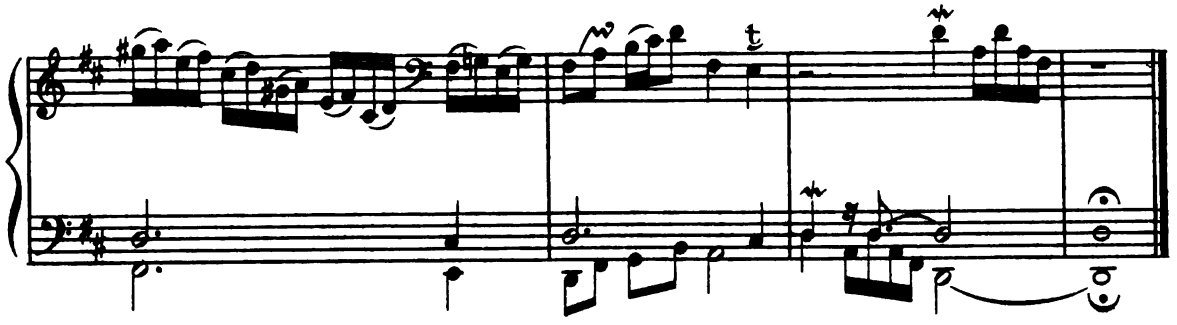

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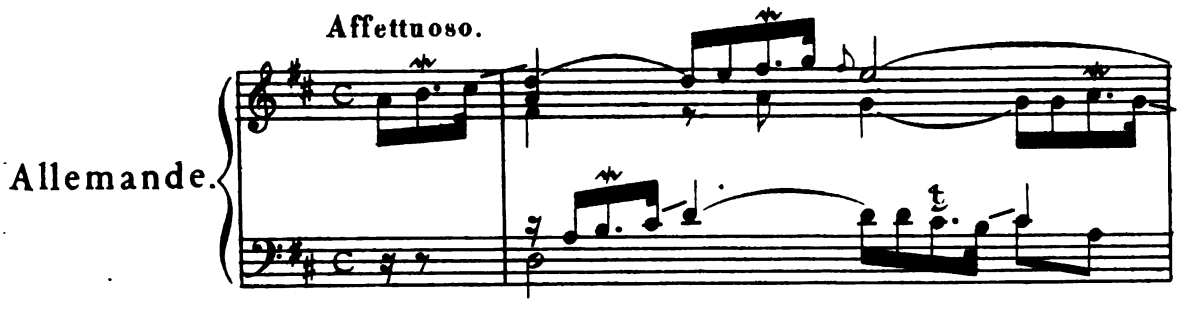

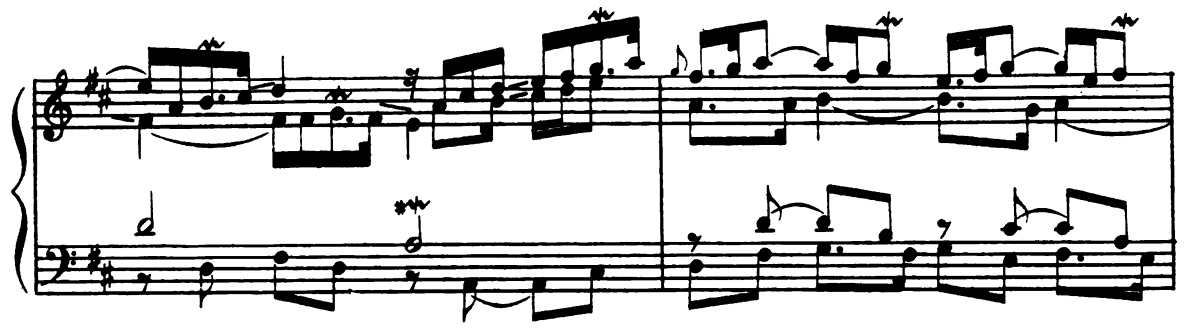



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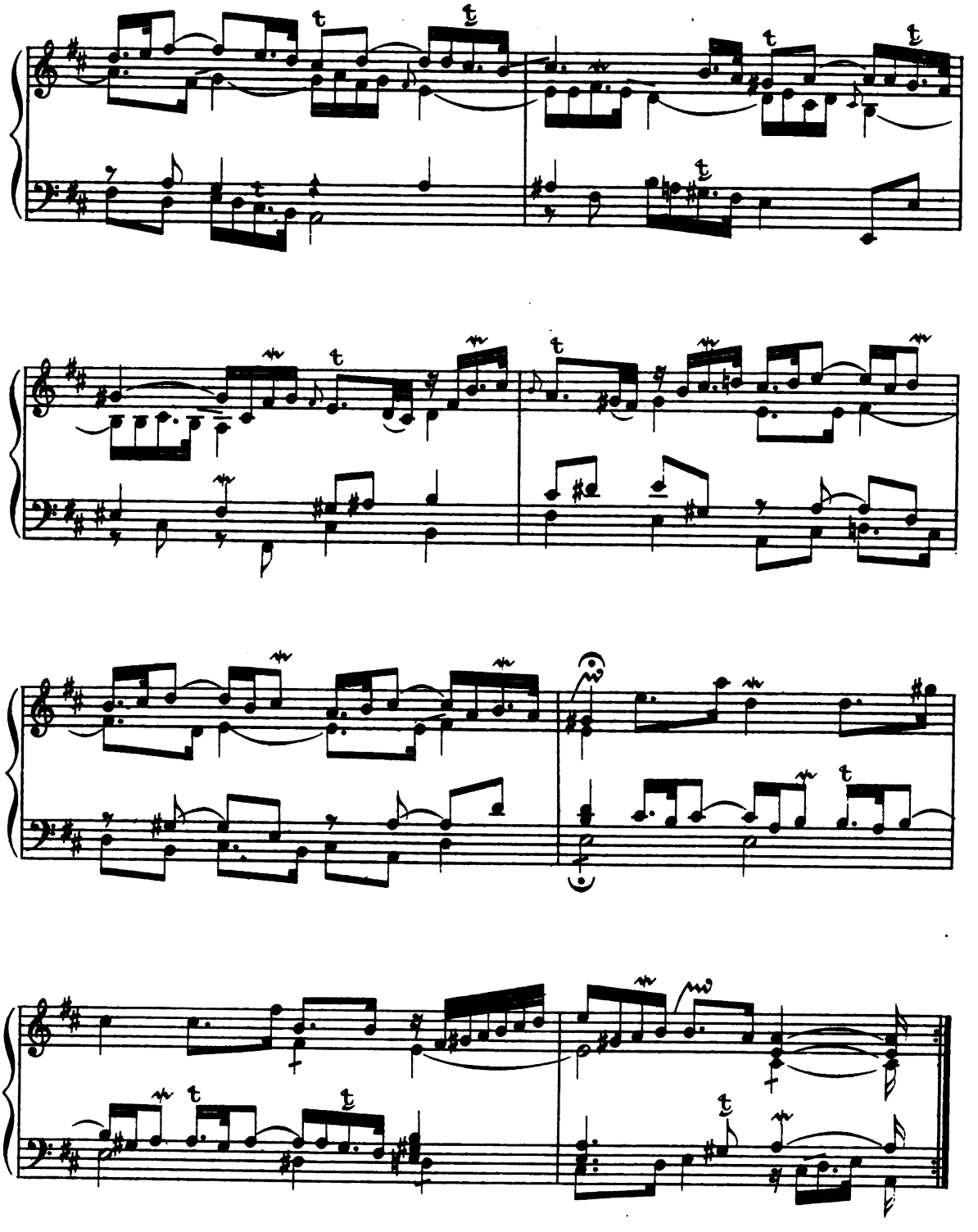

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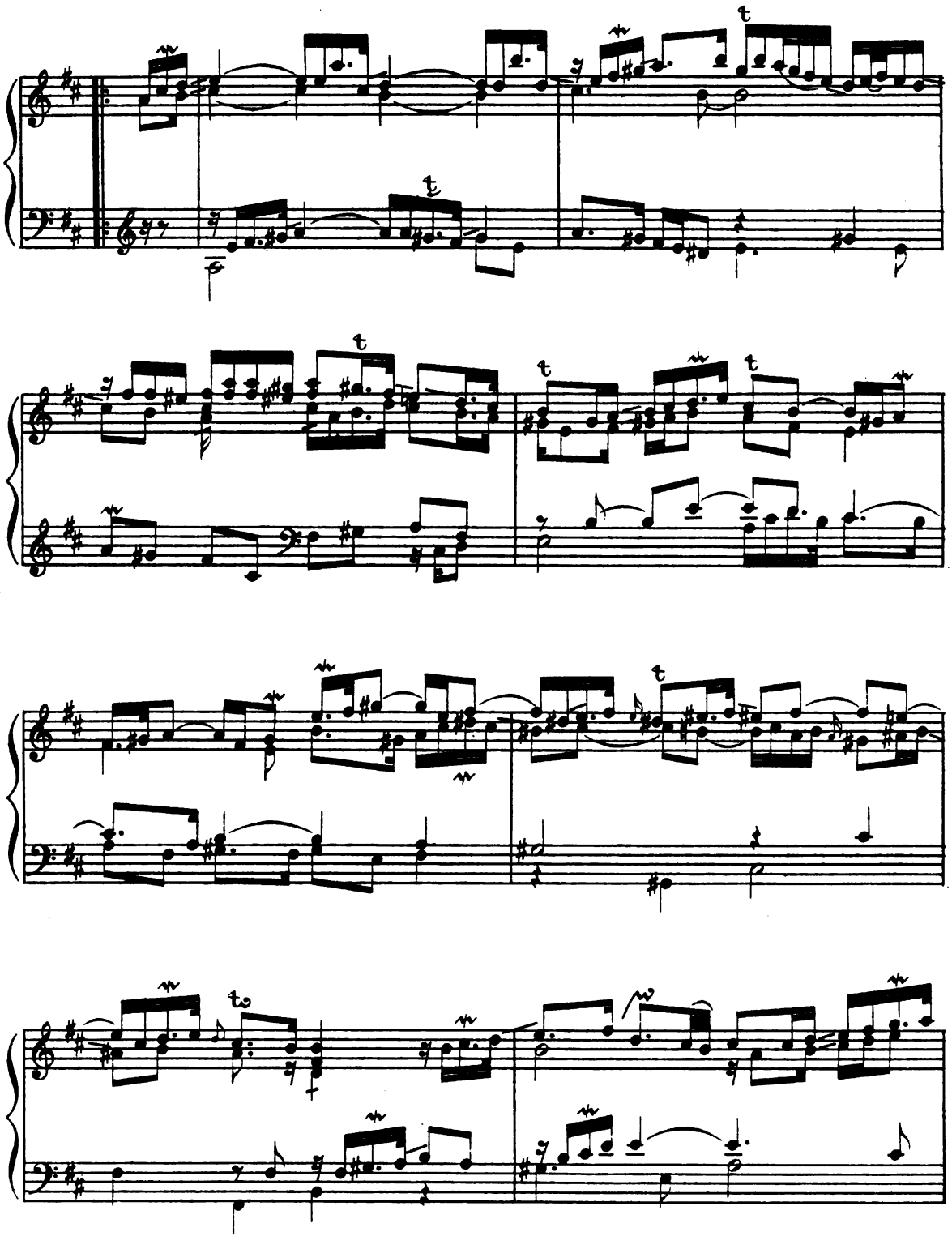

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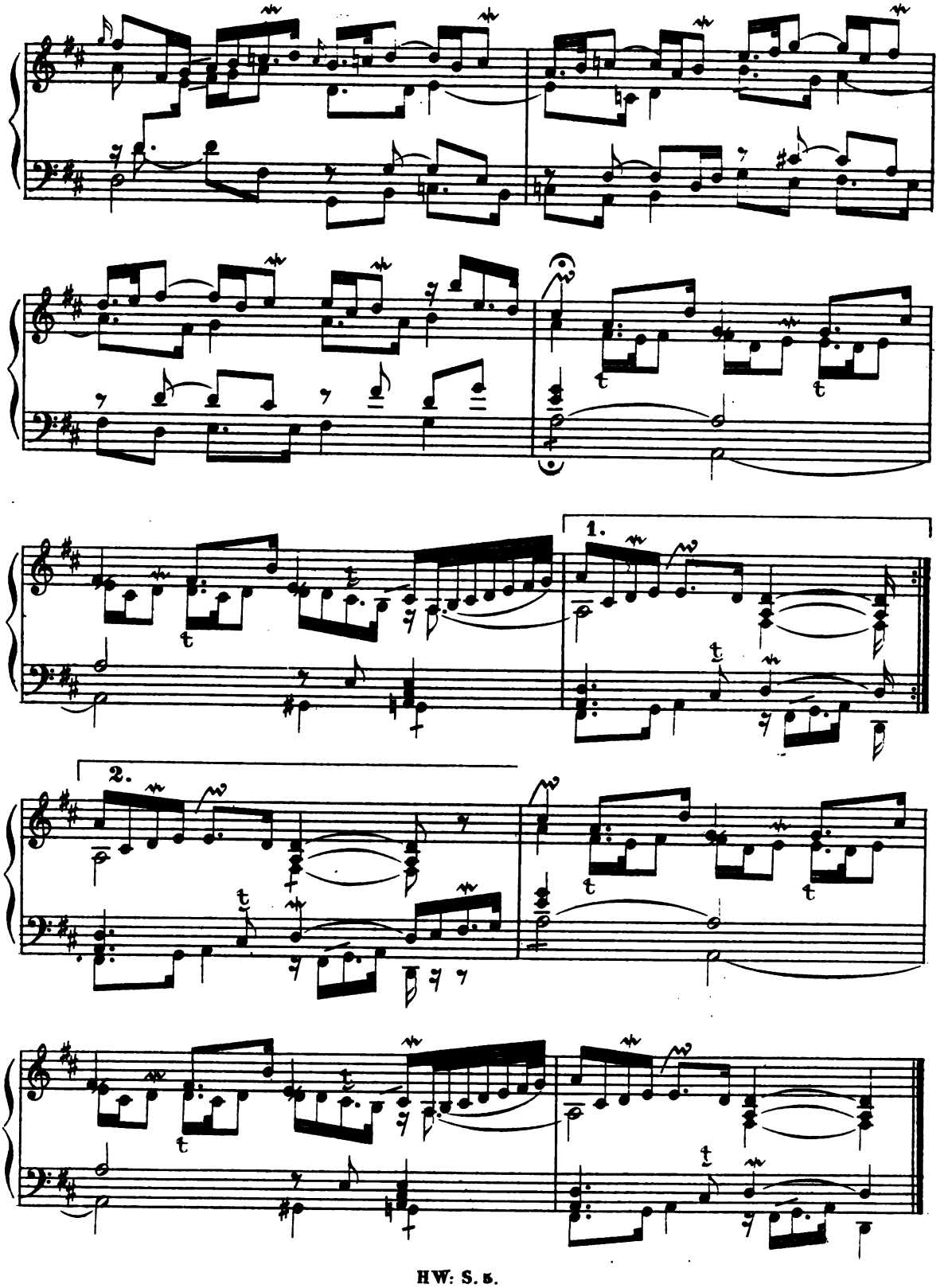


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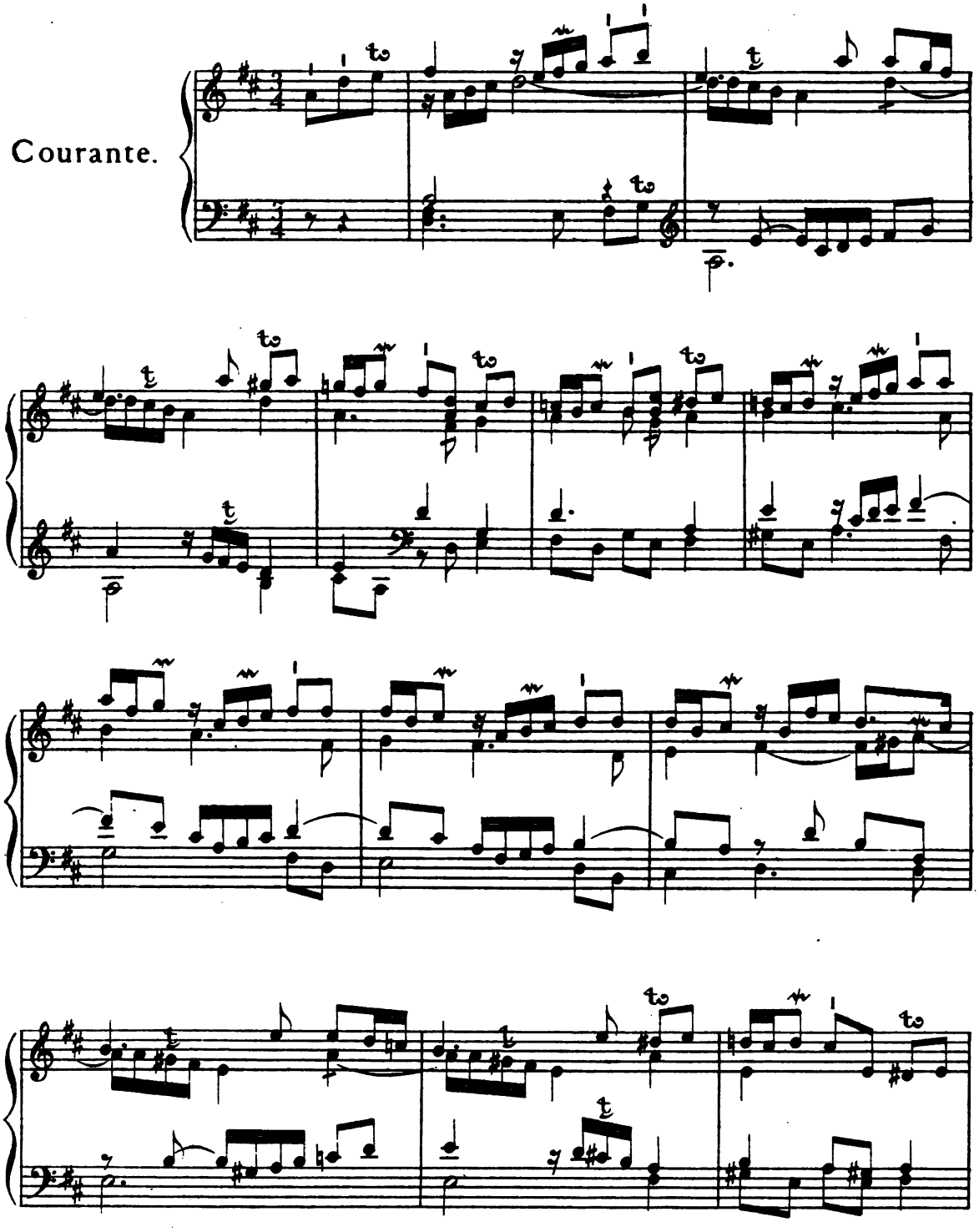



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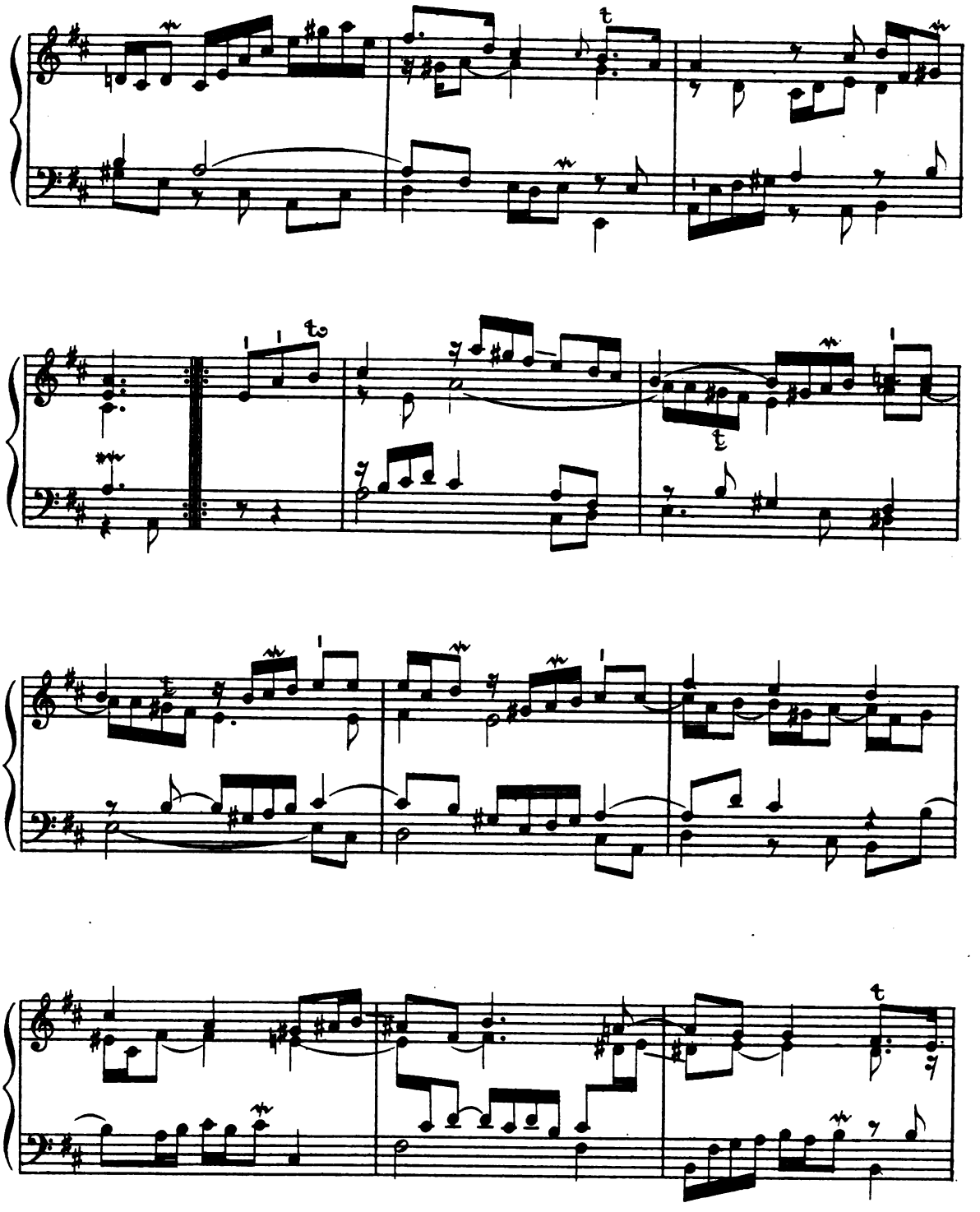



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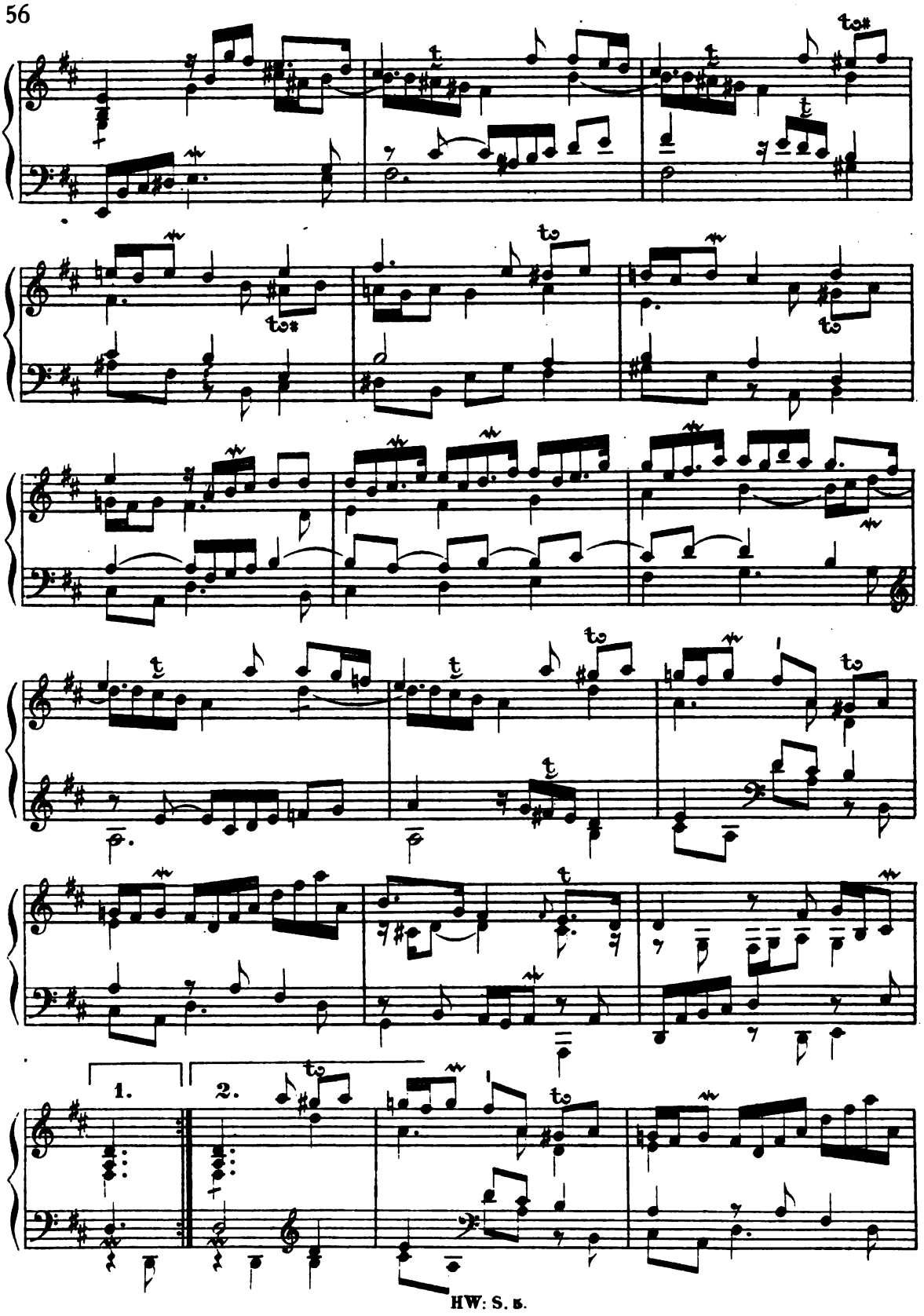


HW: S. B.

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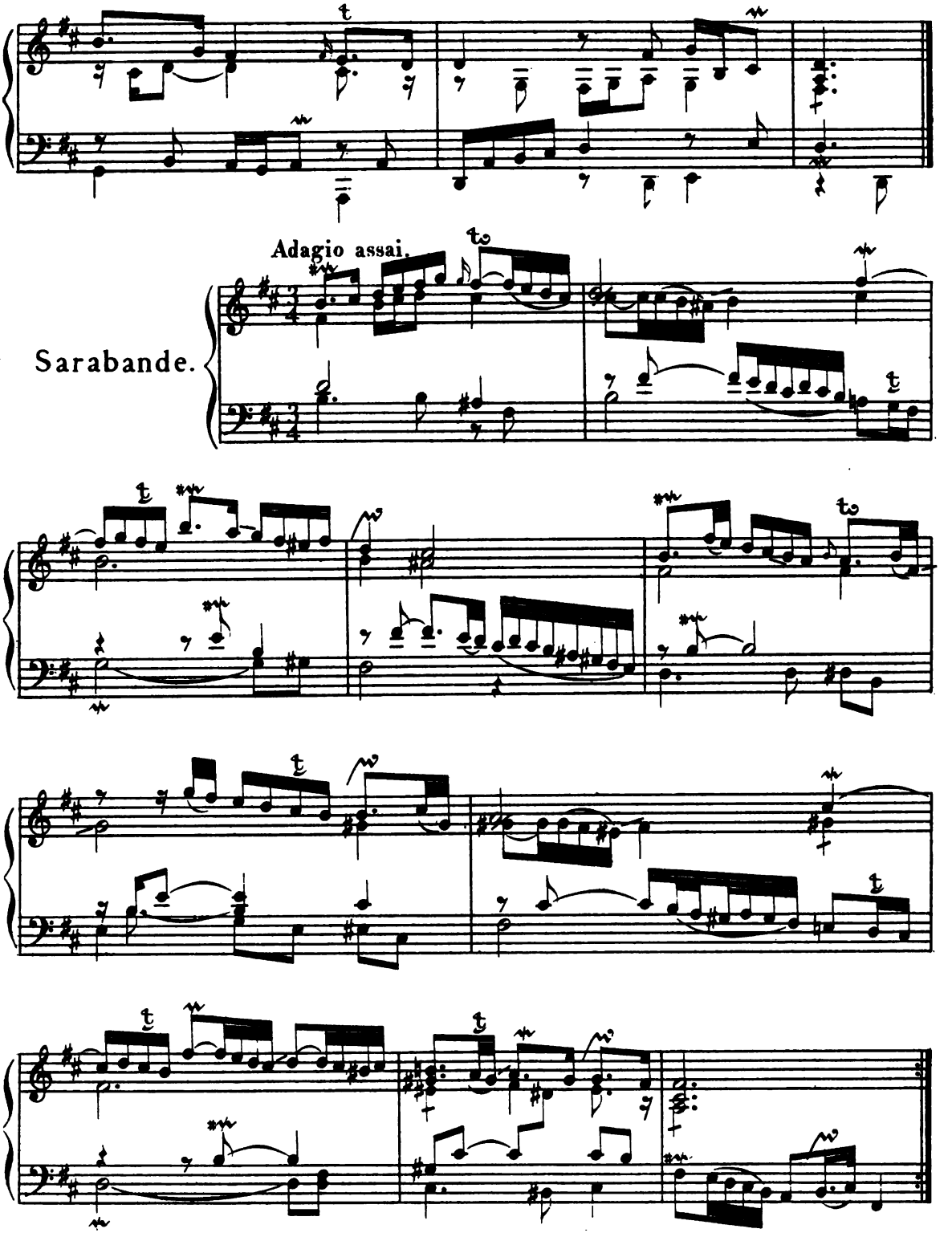




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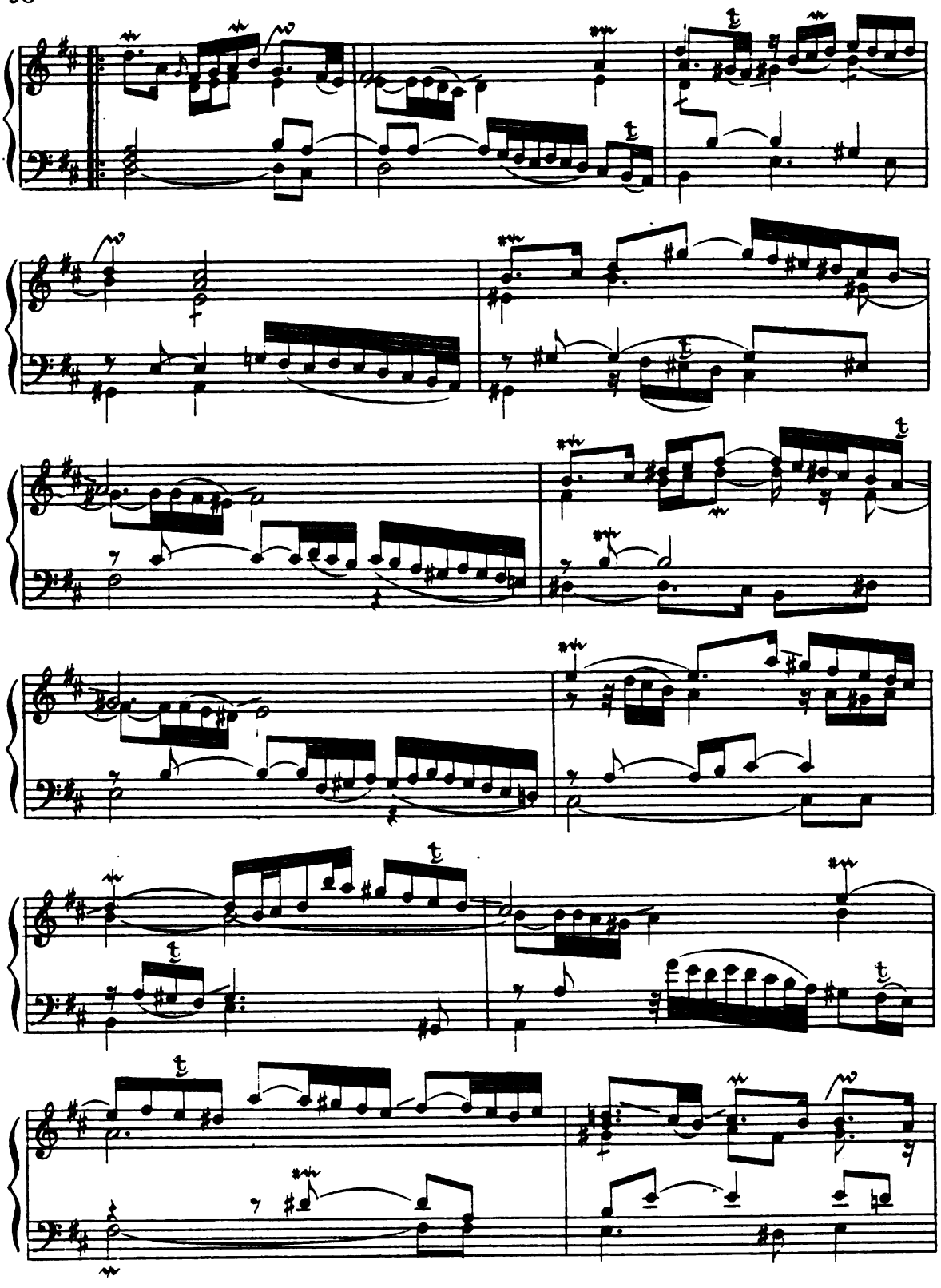

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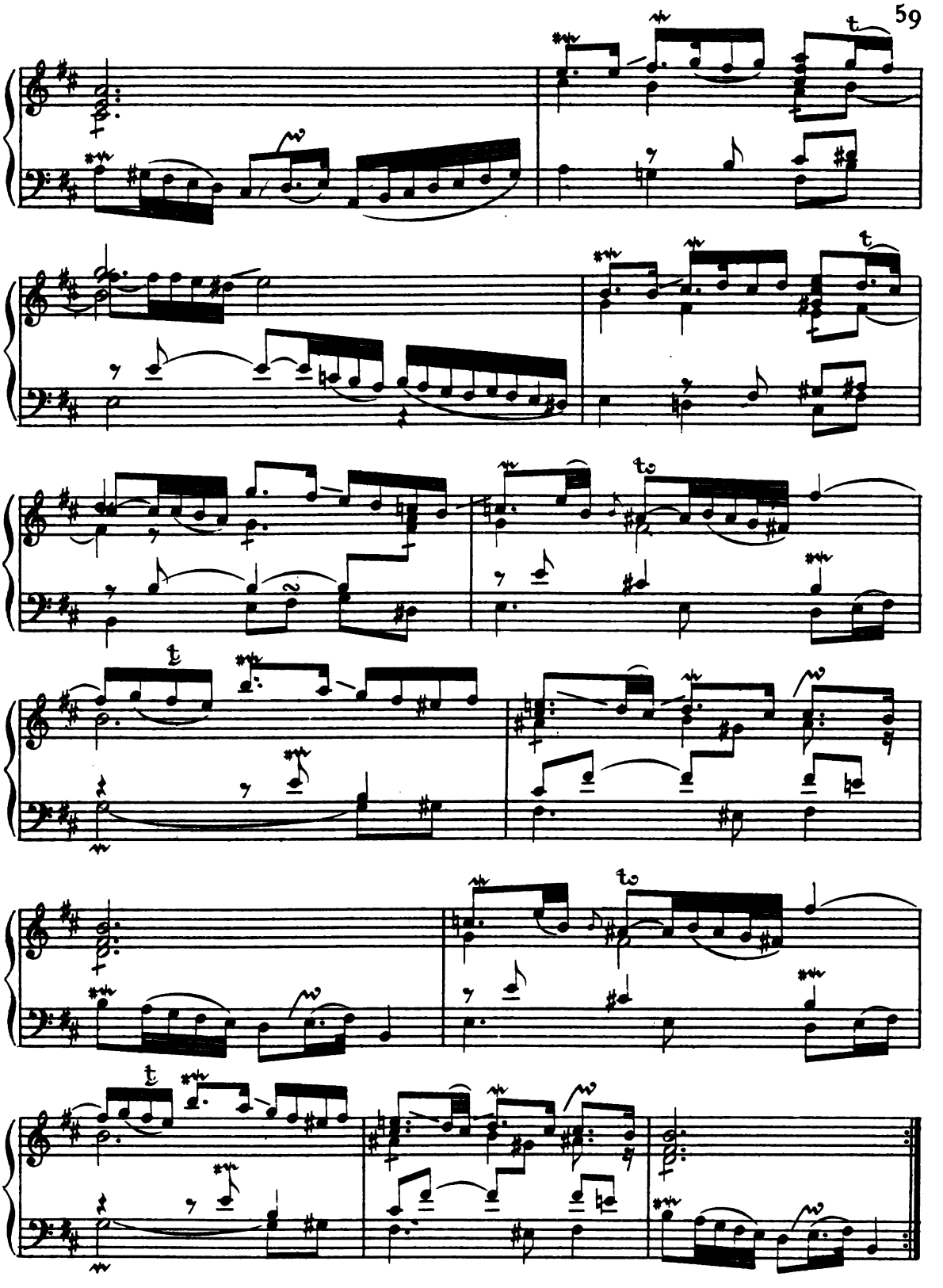

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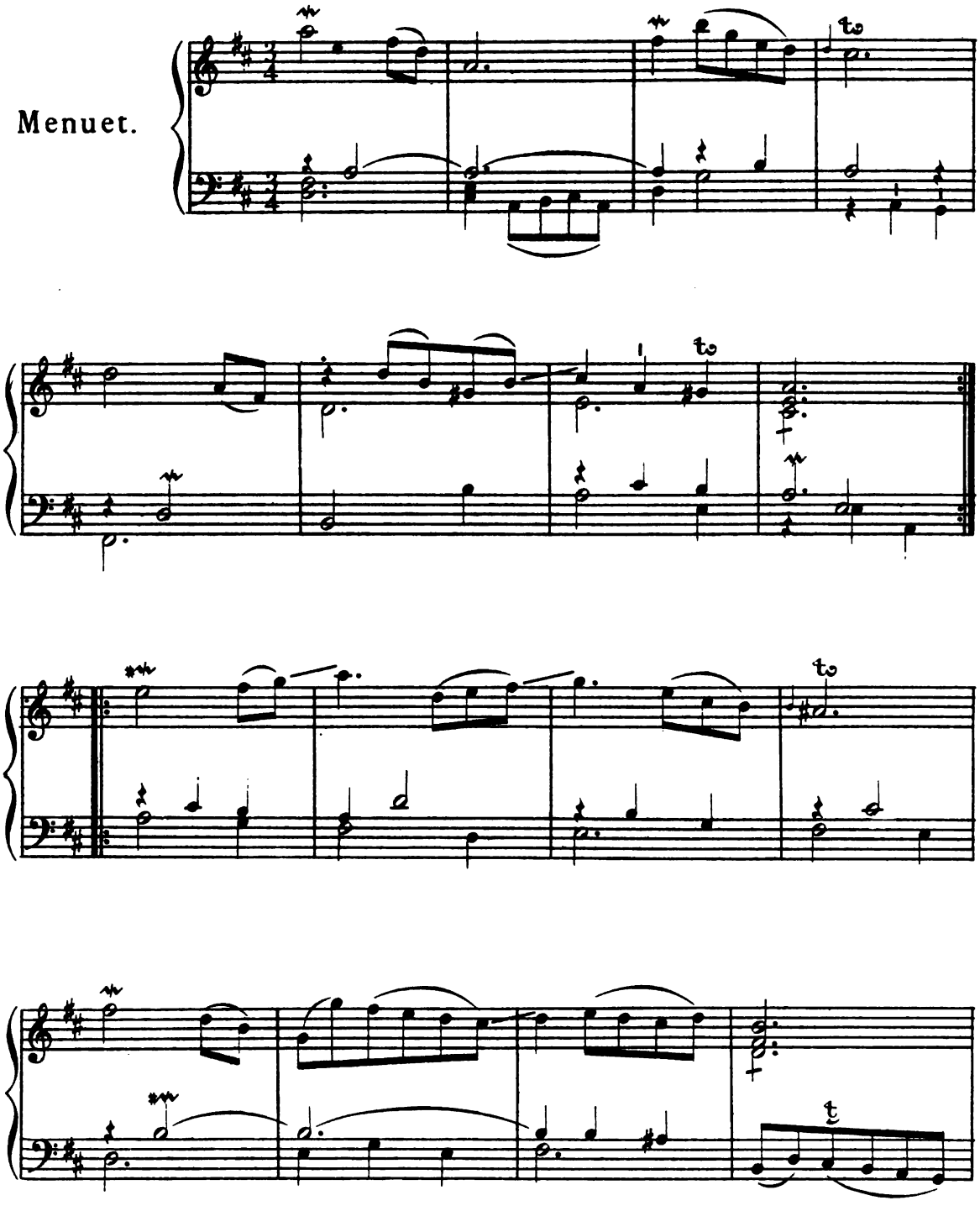



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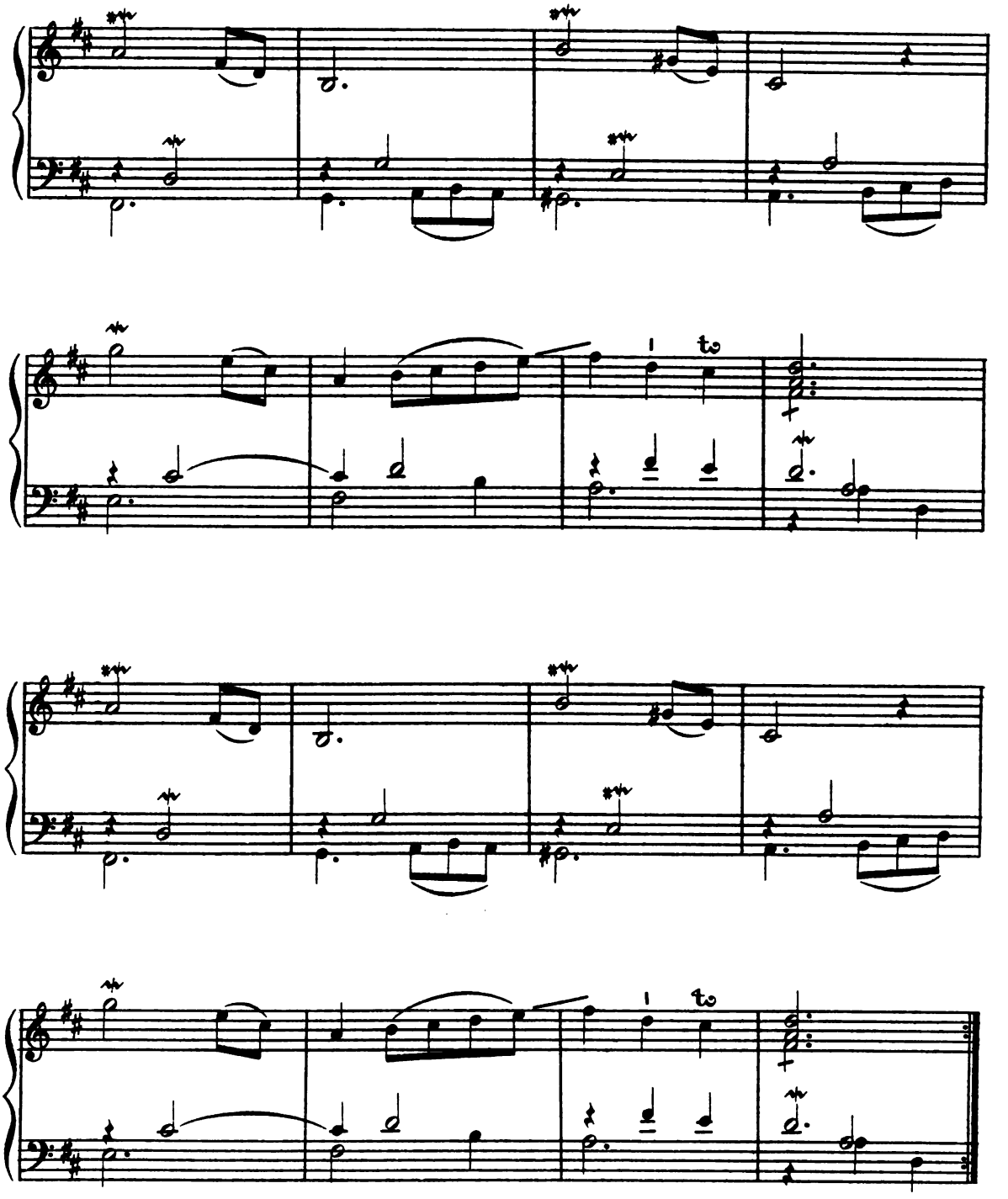


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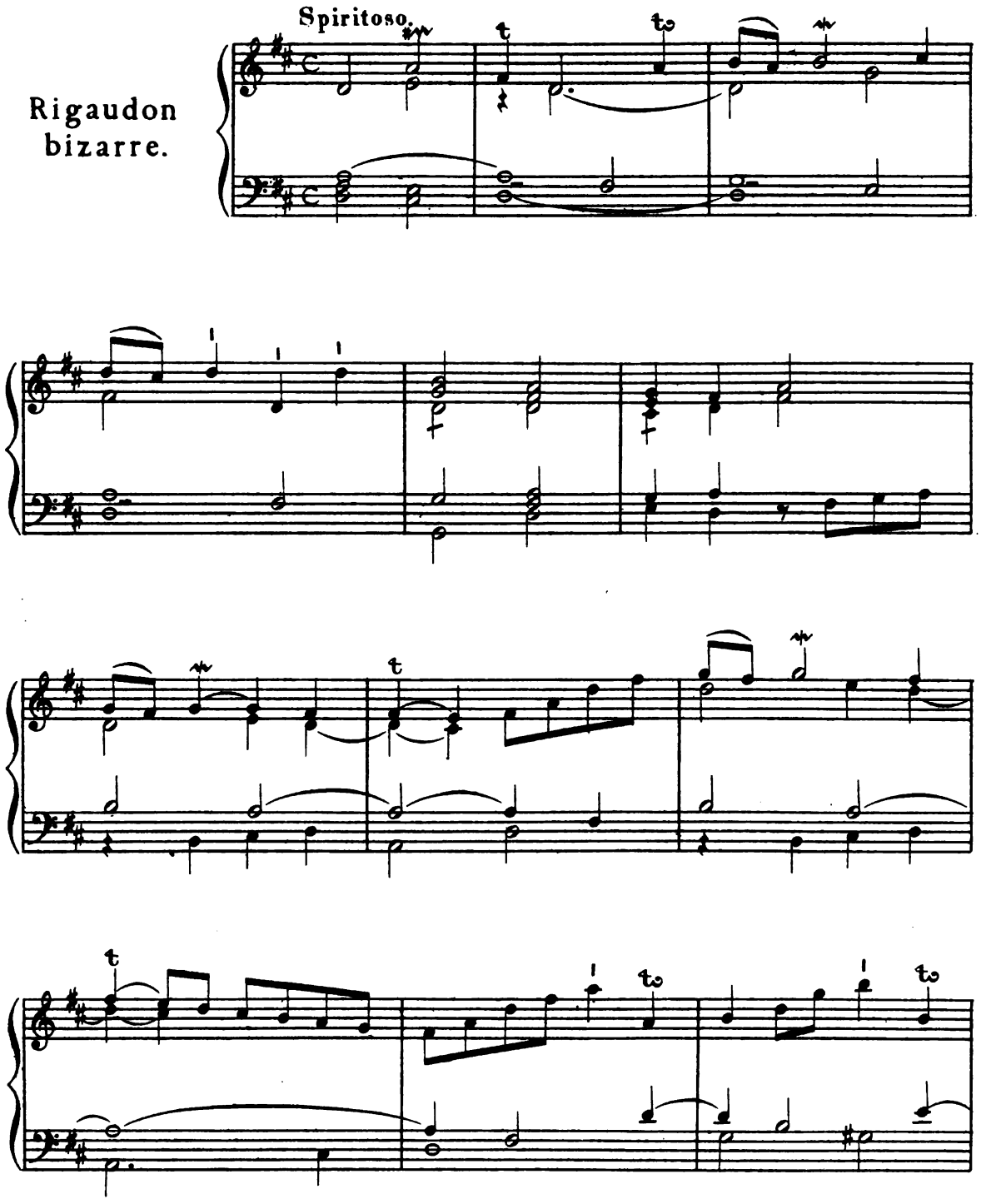




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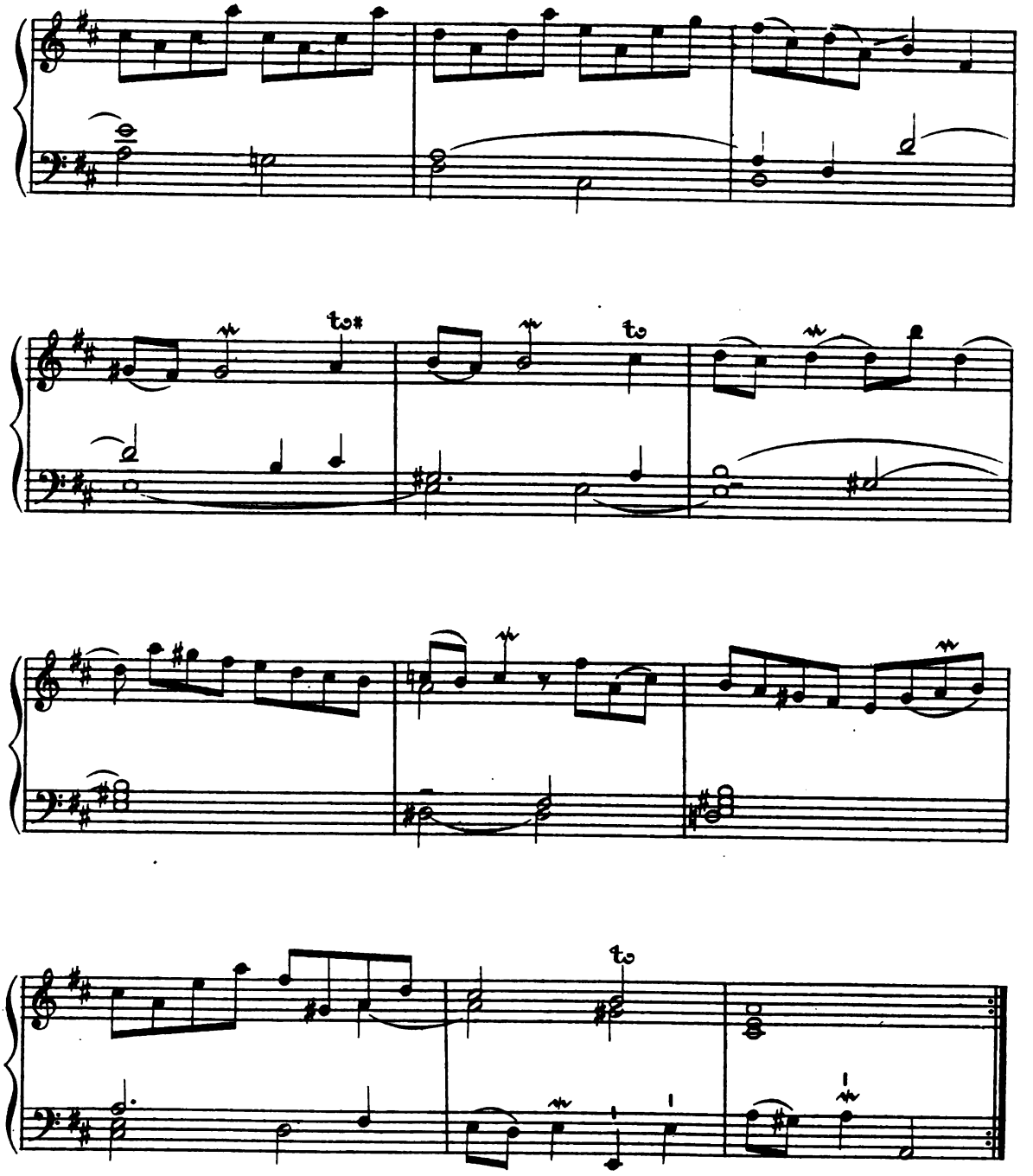

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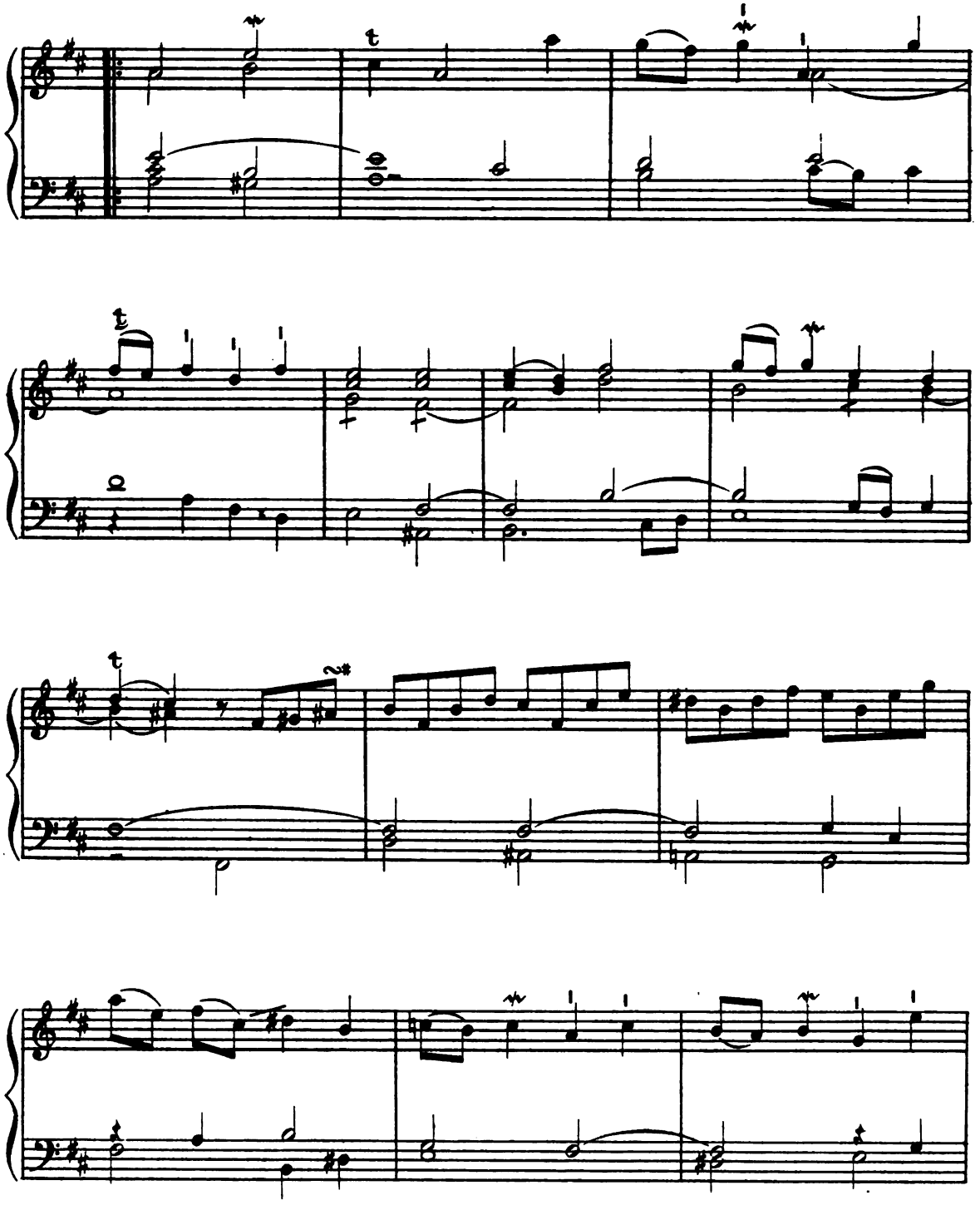



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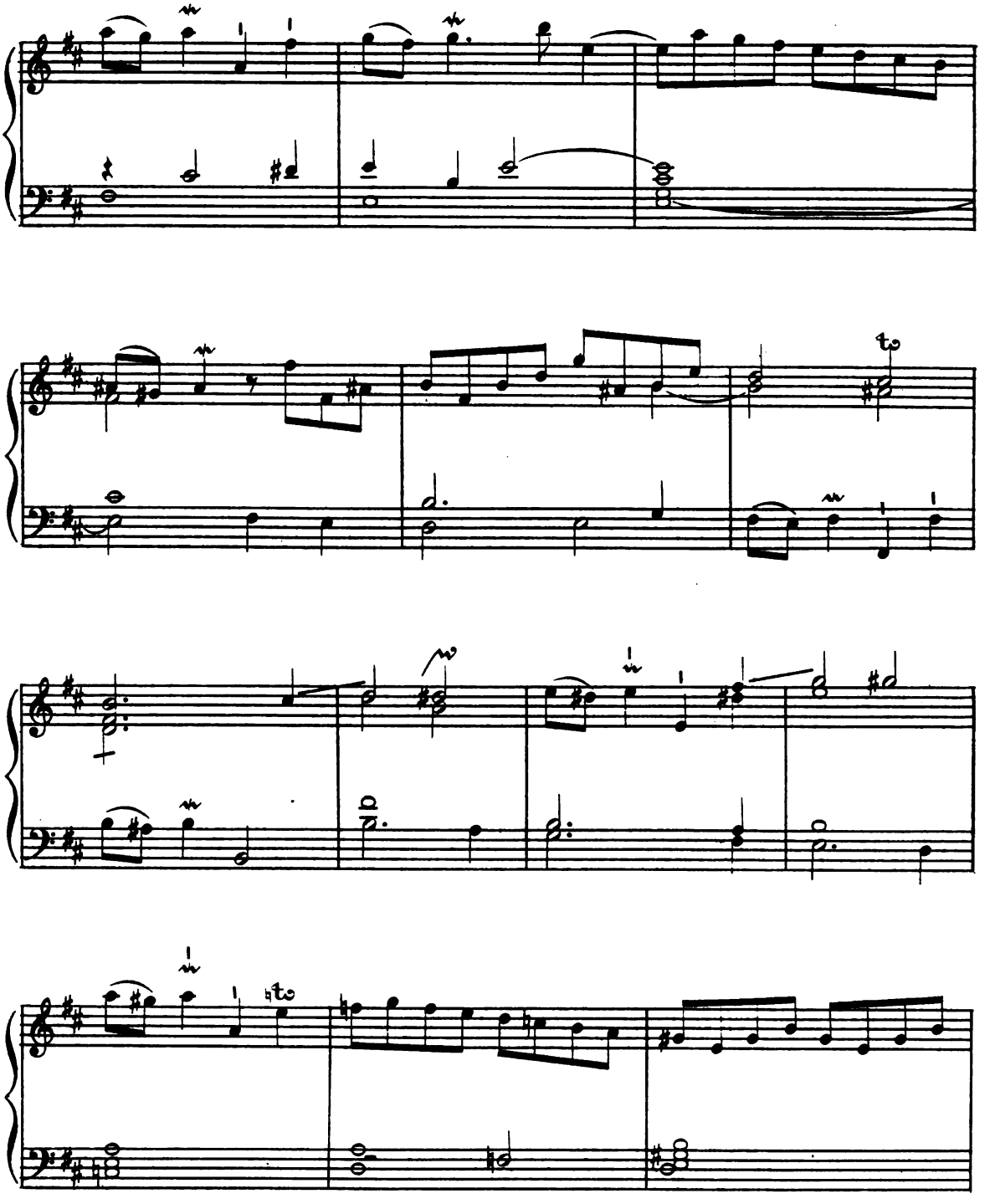



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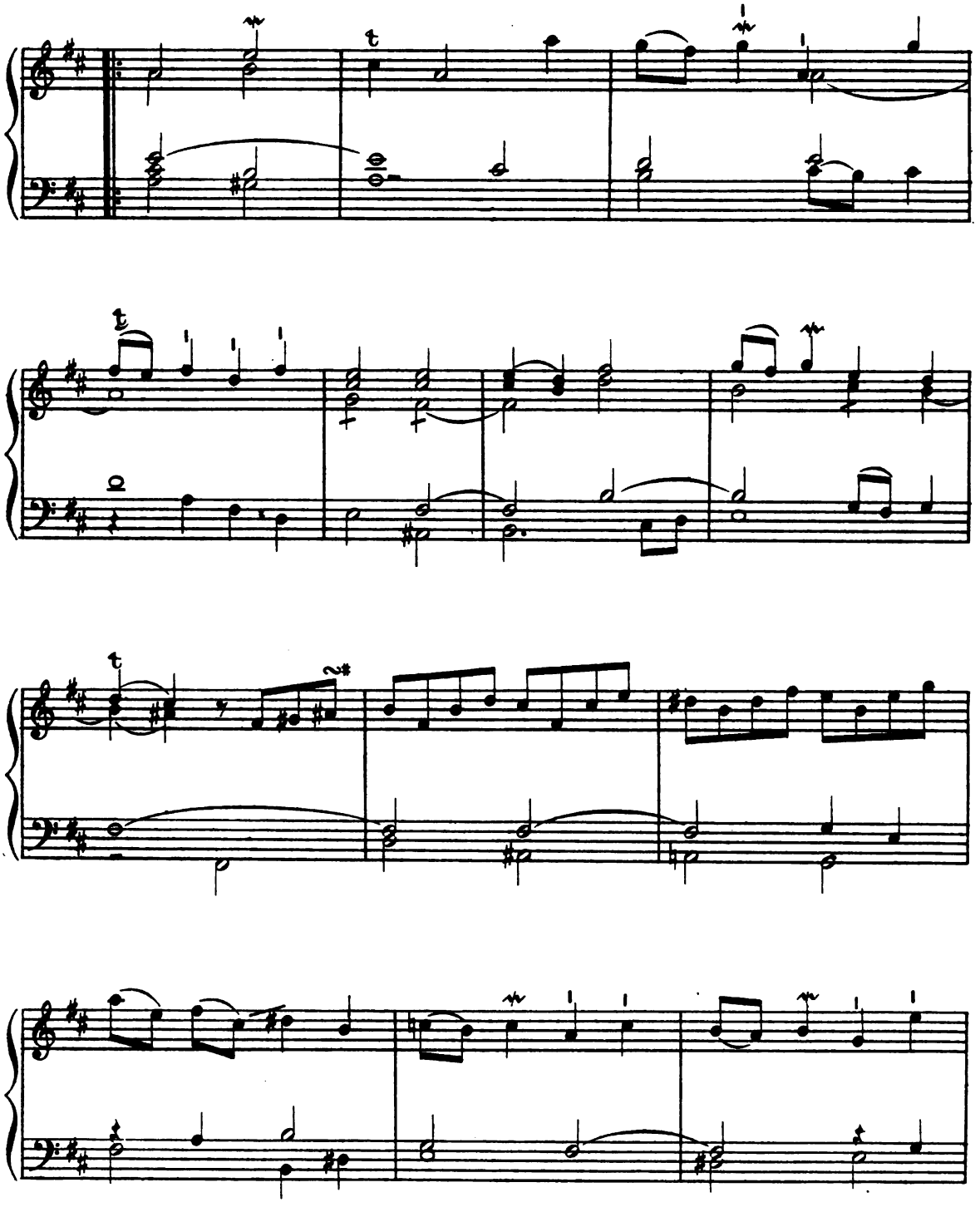



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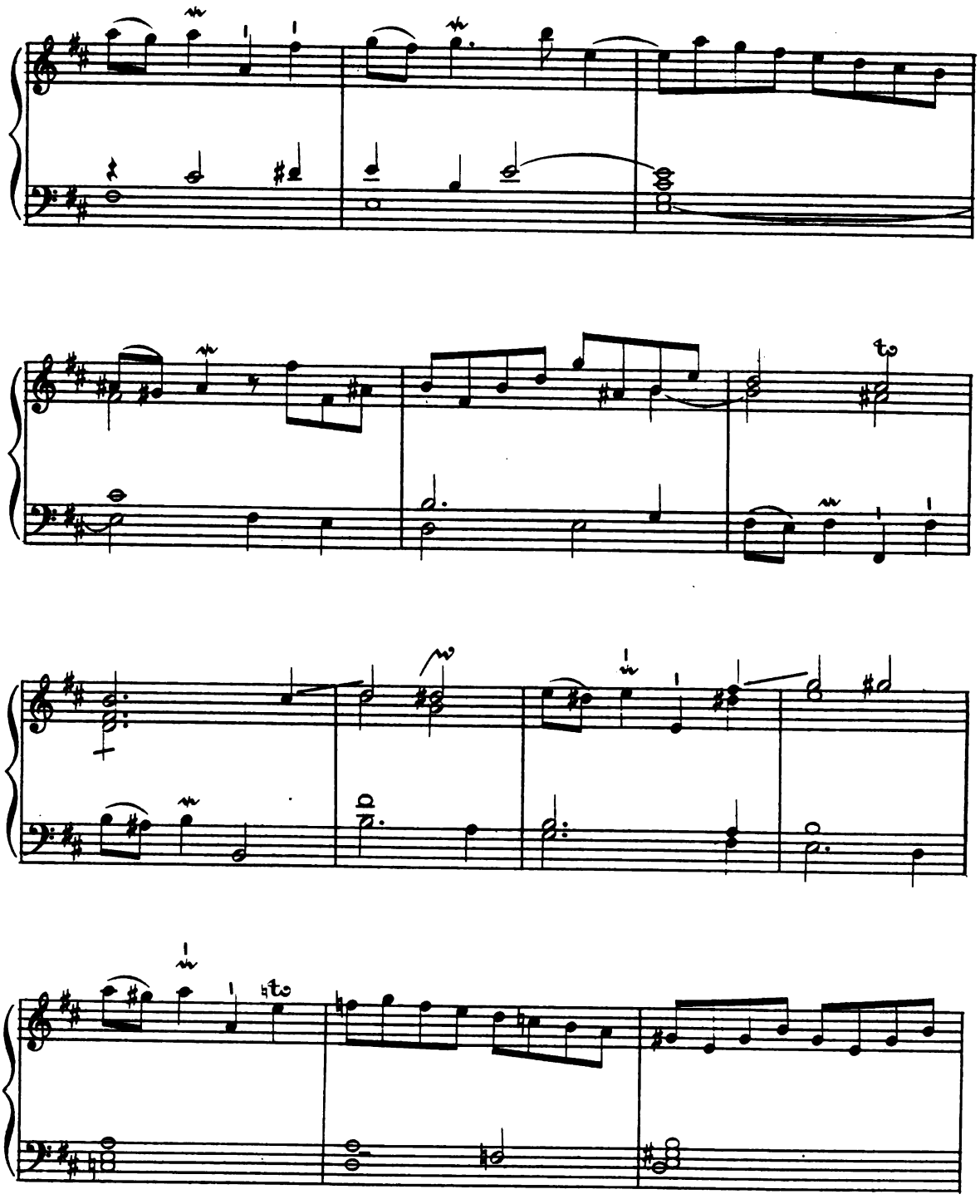

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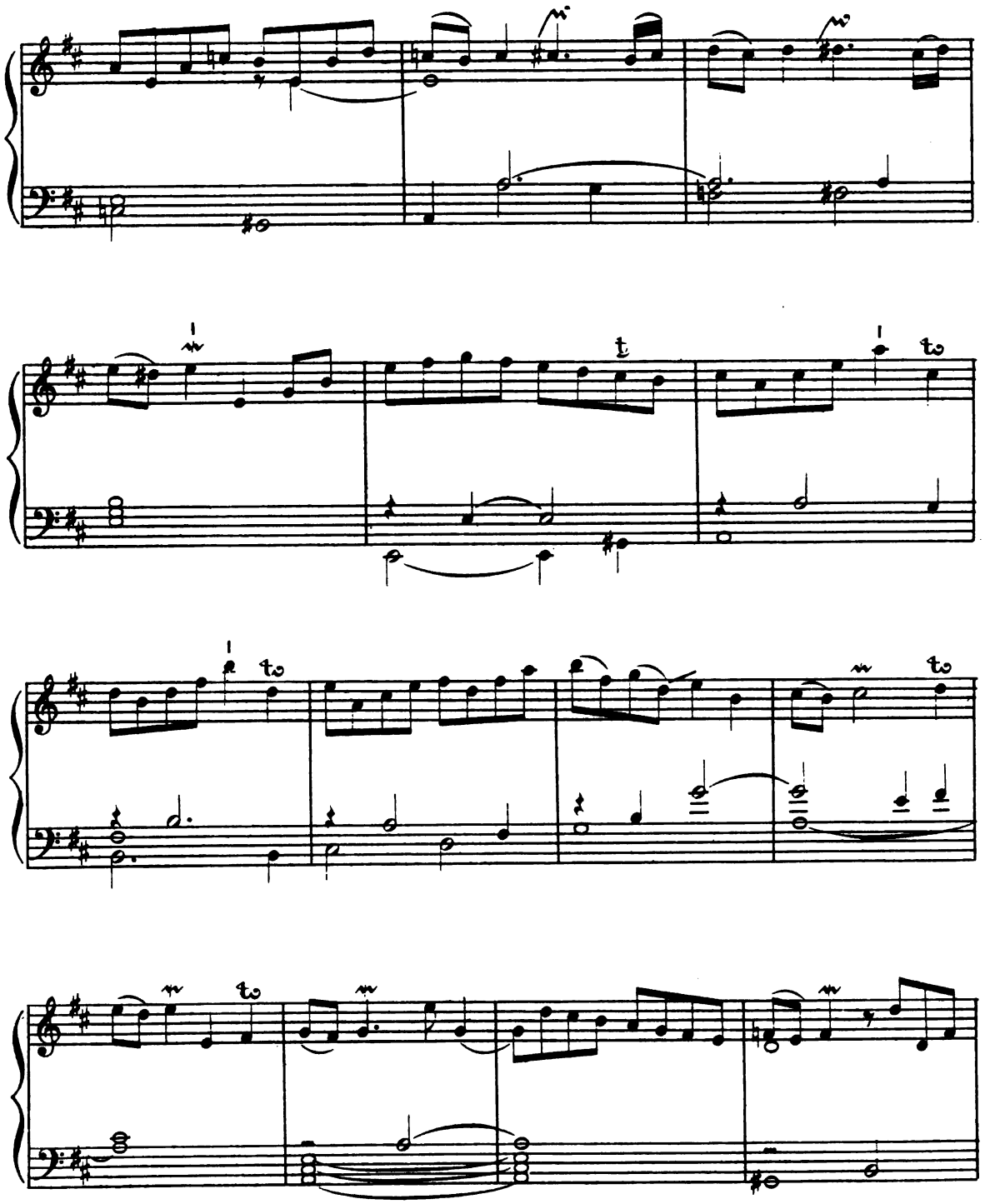

HW: S. 5.

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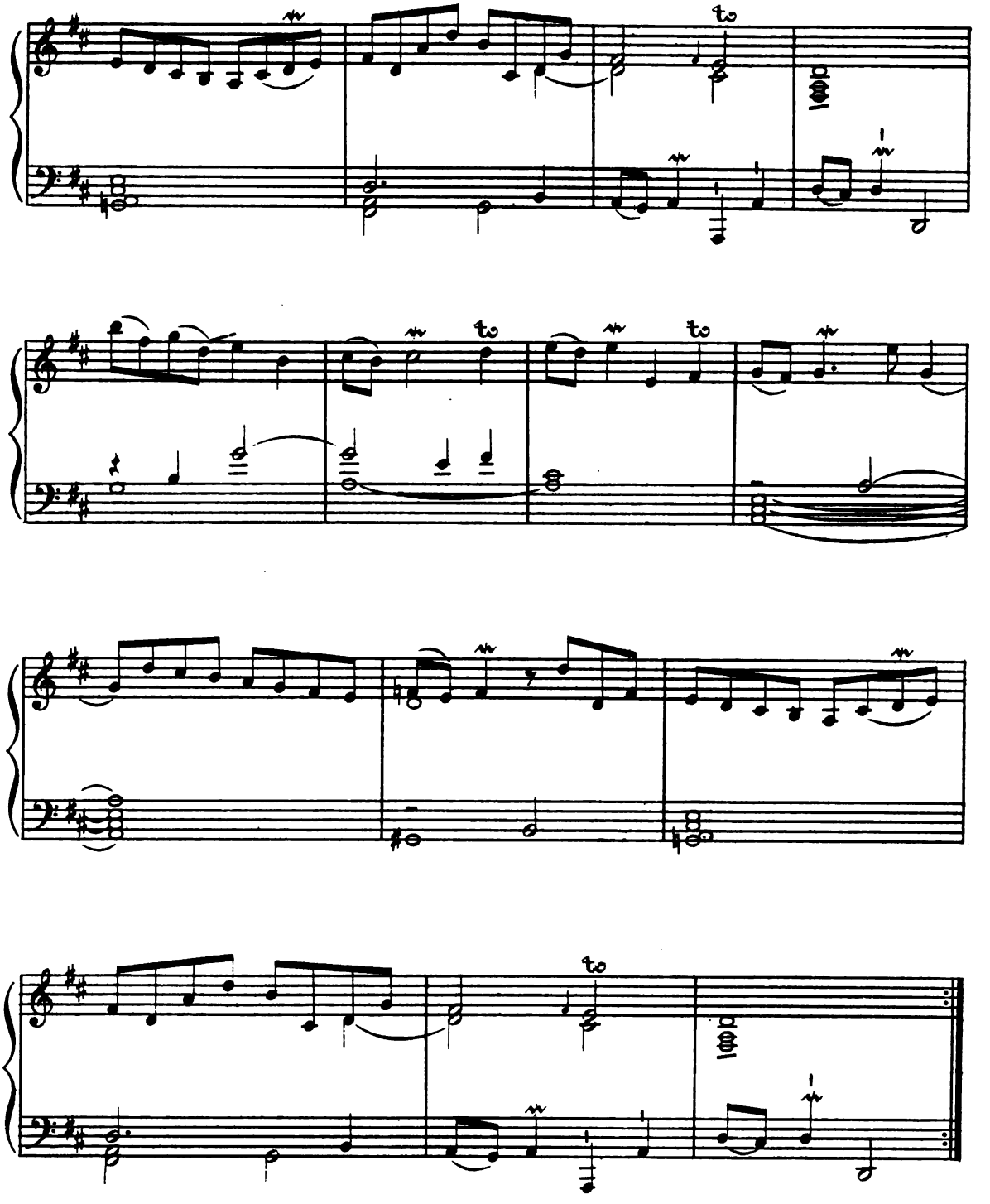


HW: S. 5.

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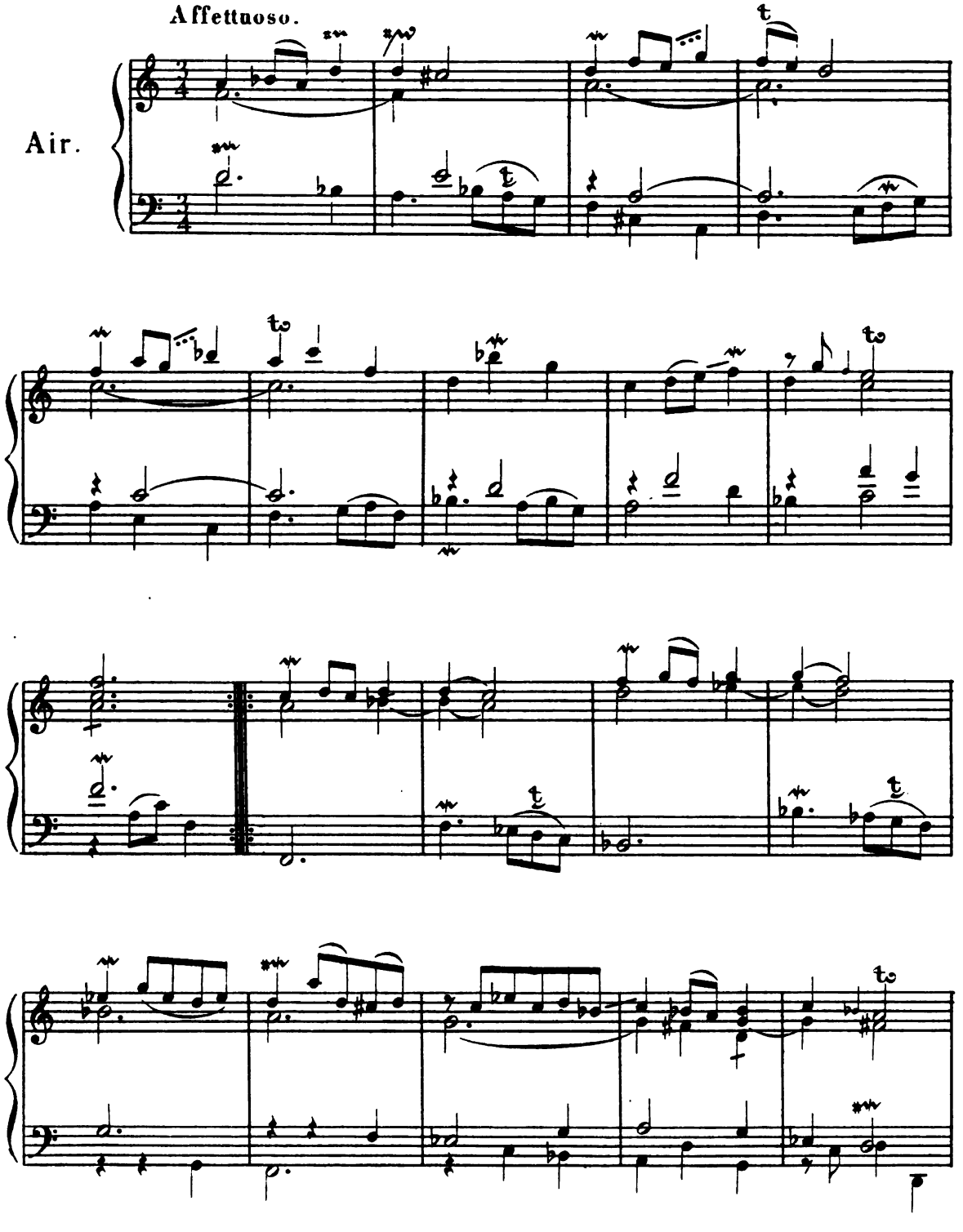




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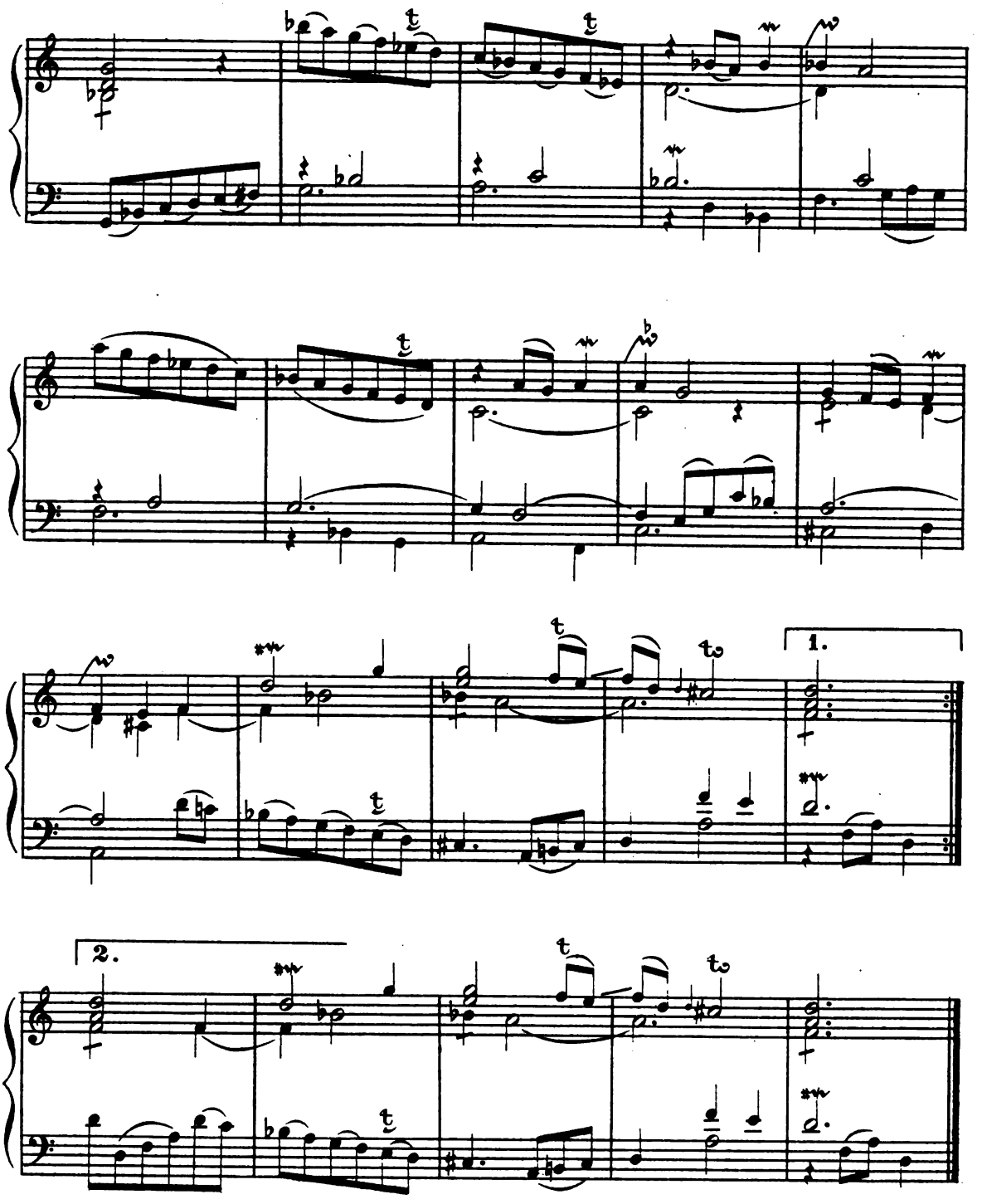




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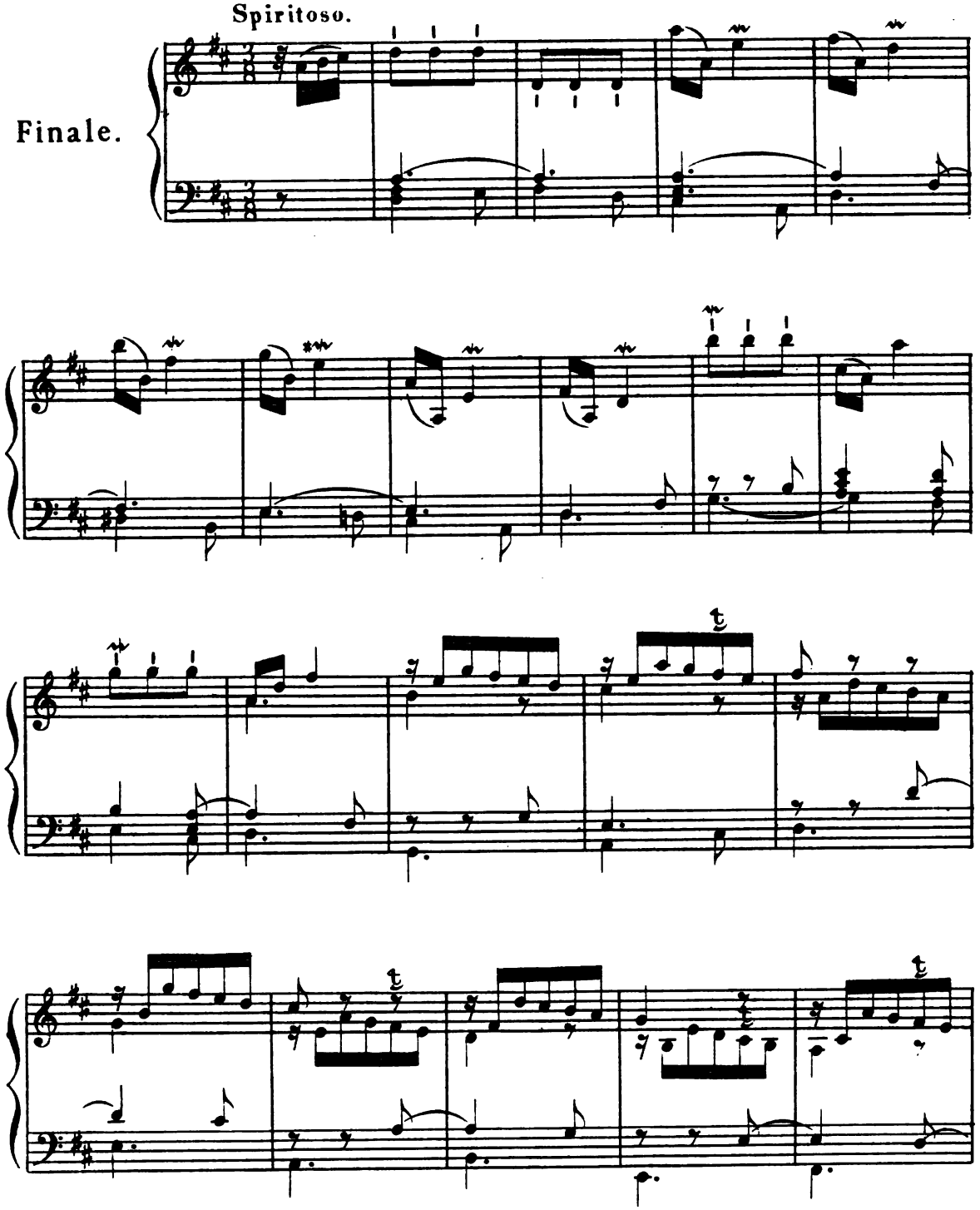
Finale.

Spiritoso.





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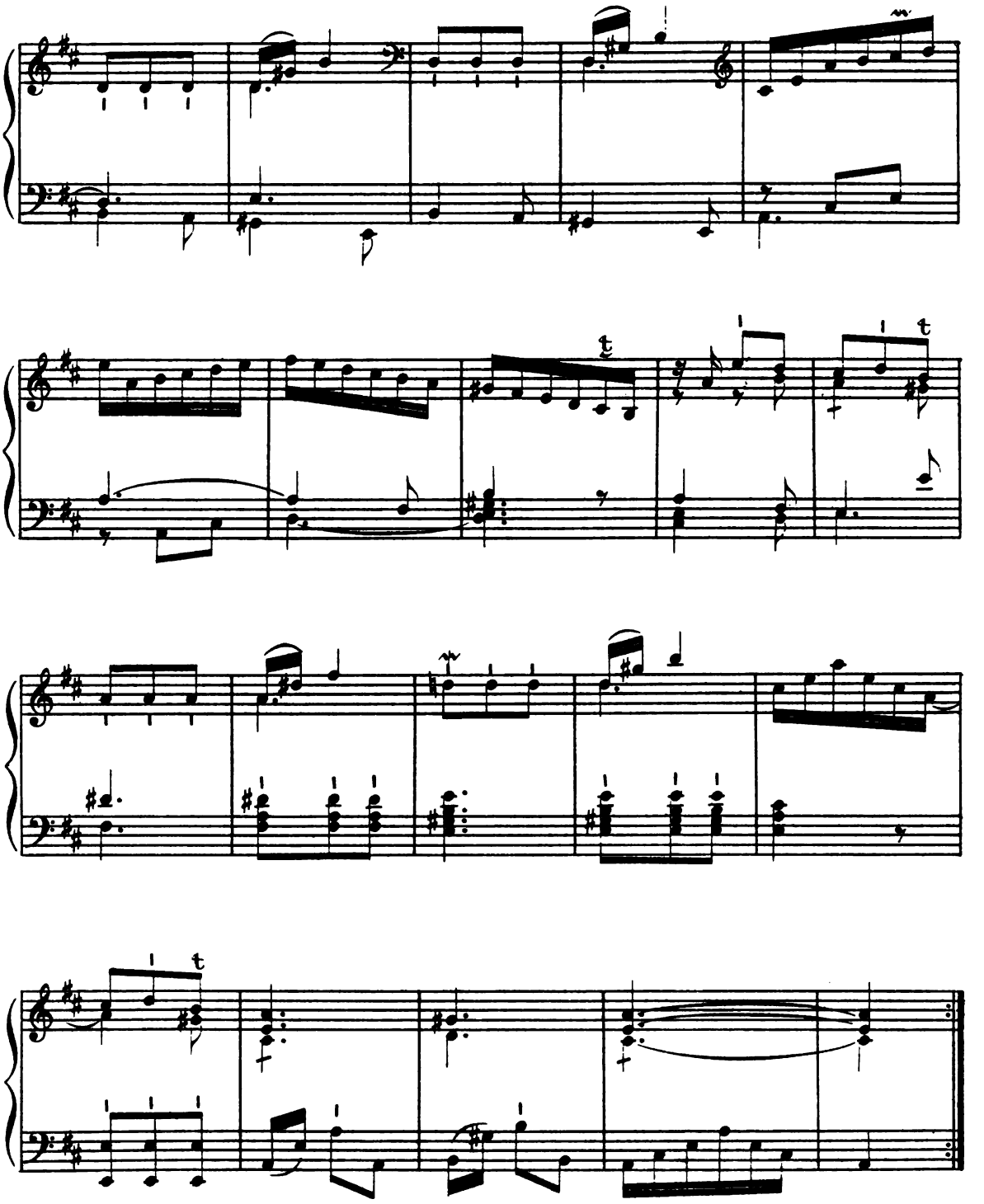



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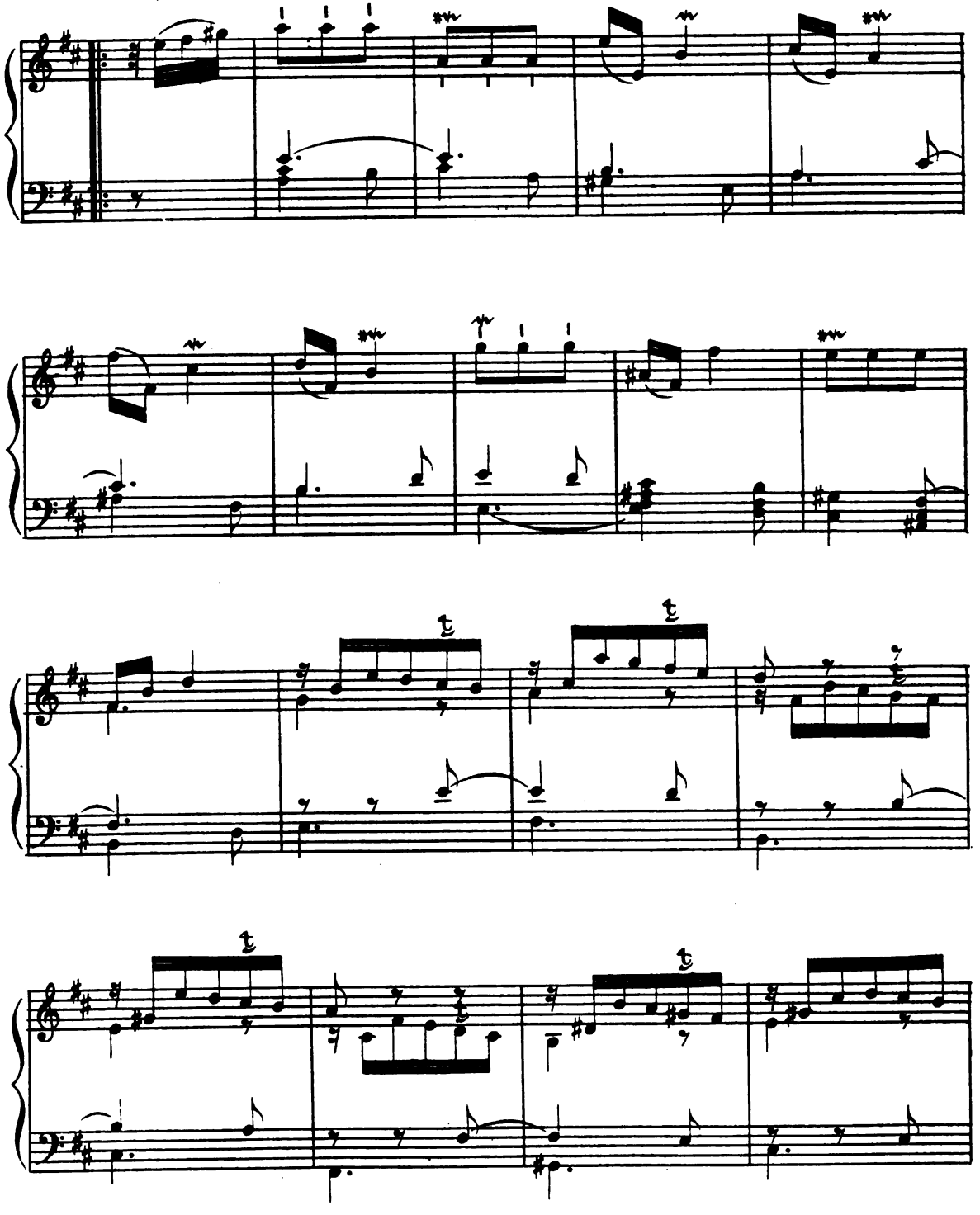

HW: S. 8.

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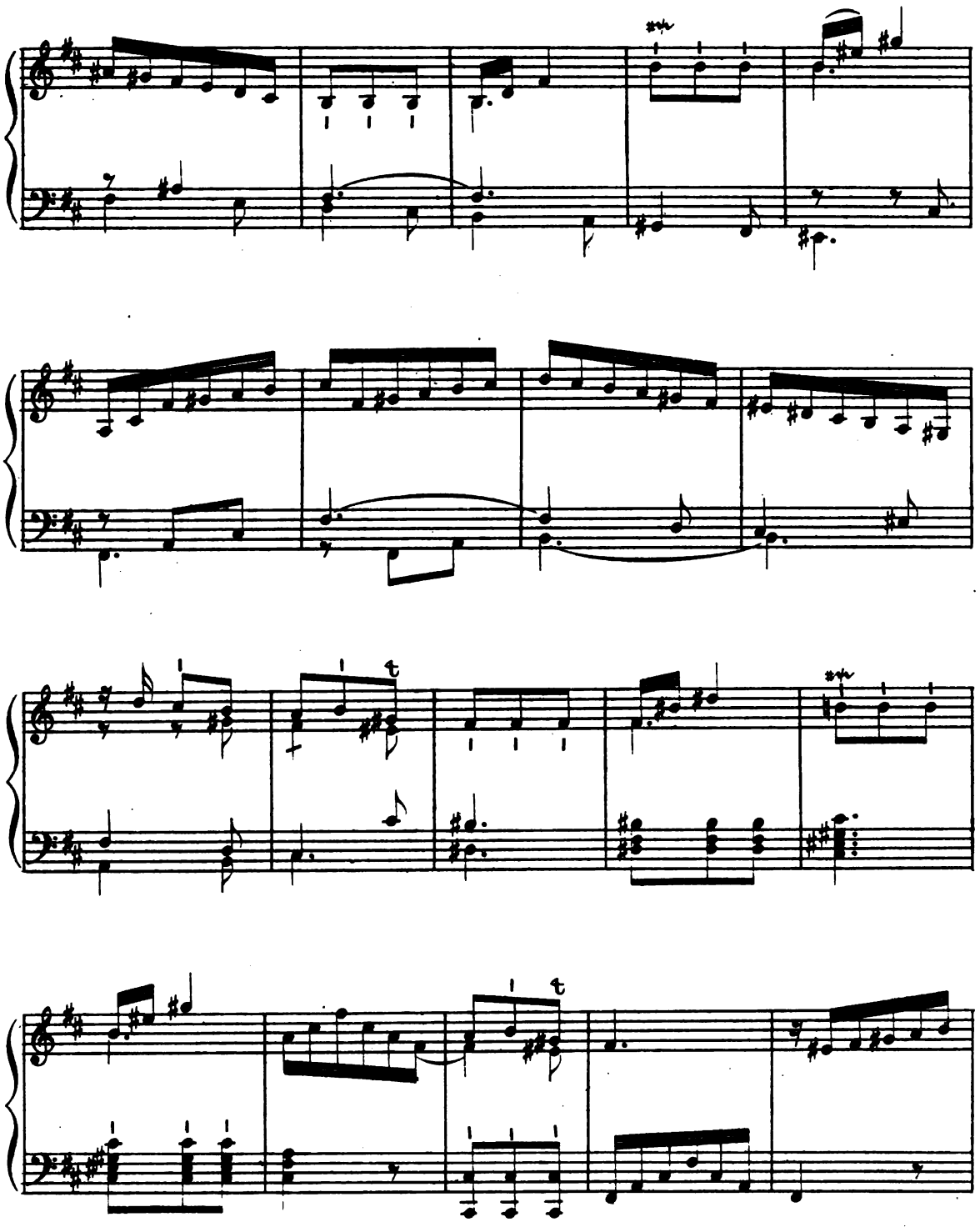

HW: S. 5.

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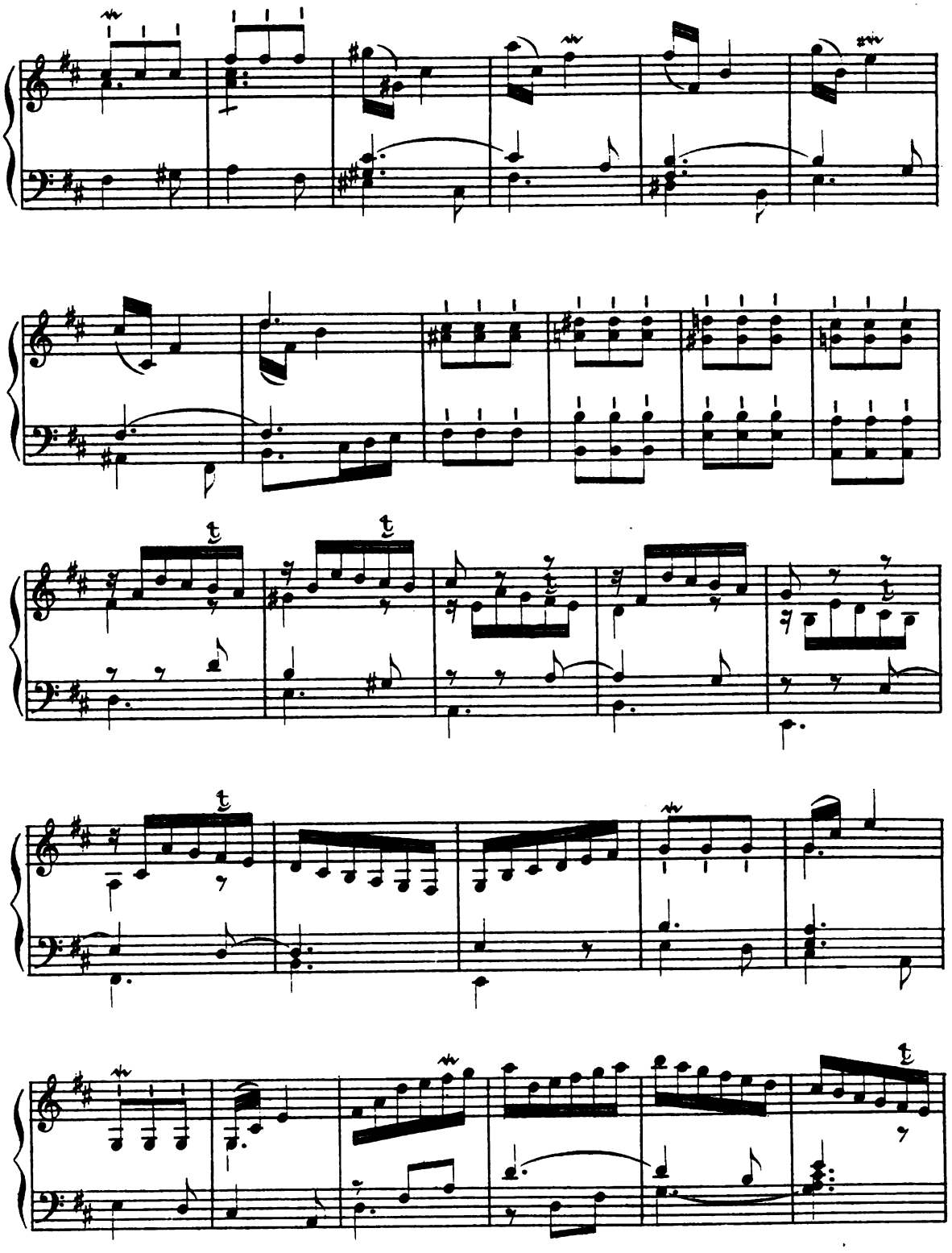

HW: S. 8.

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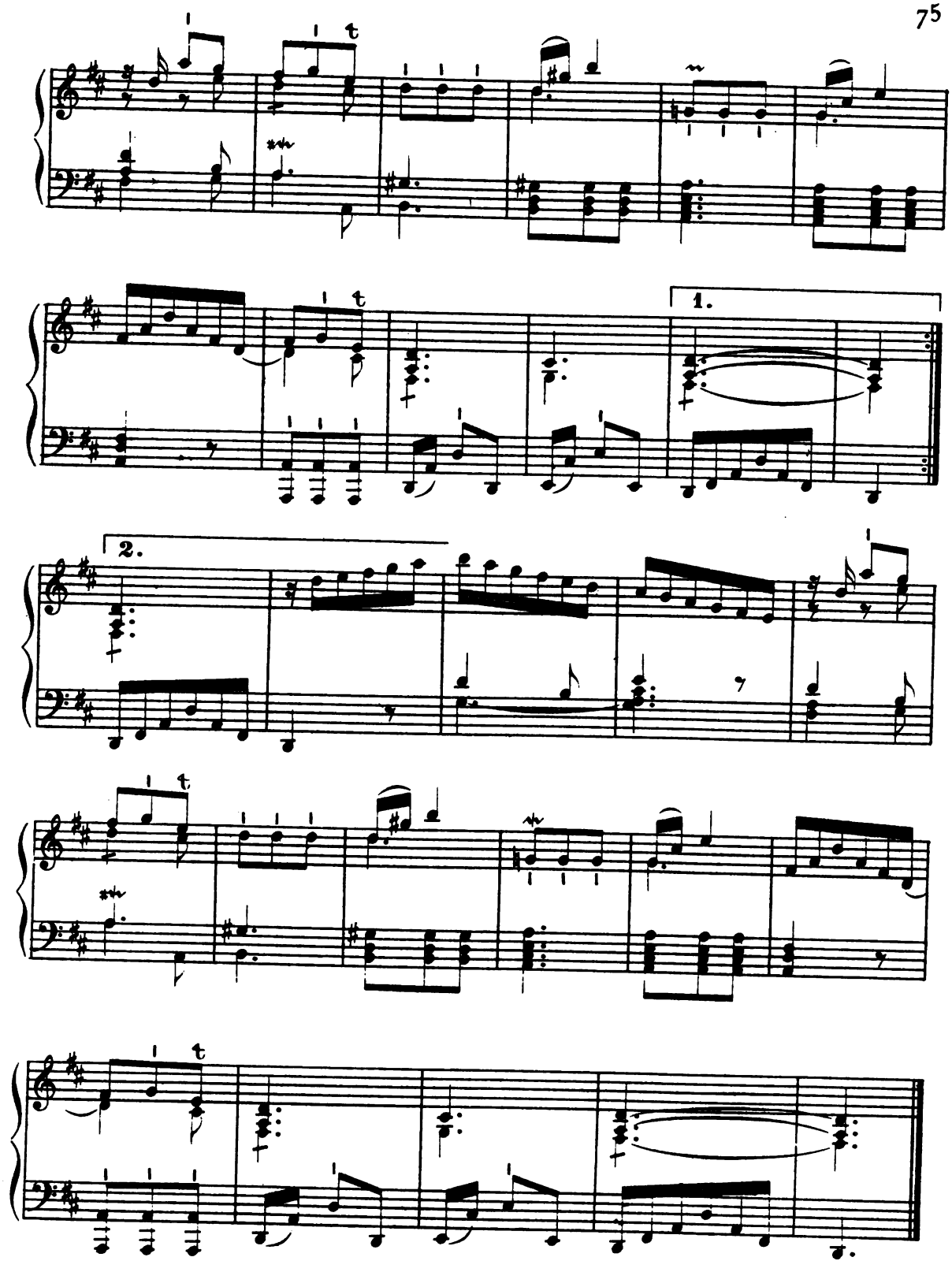


HW: S. 5.

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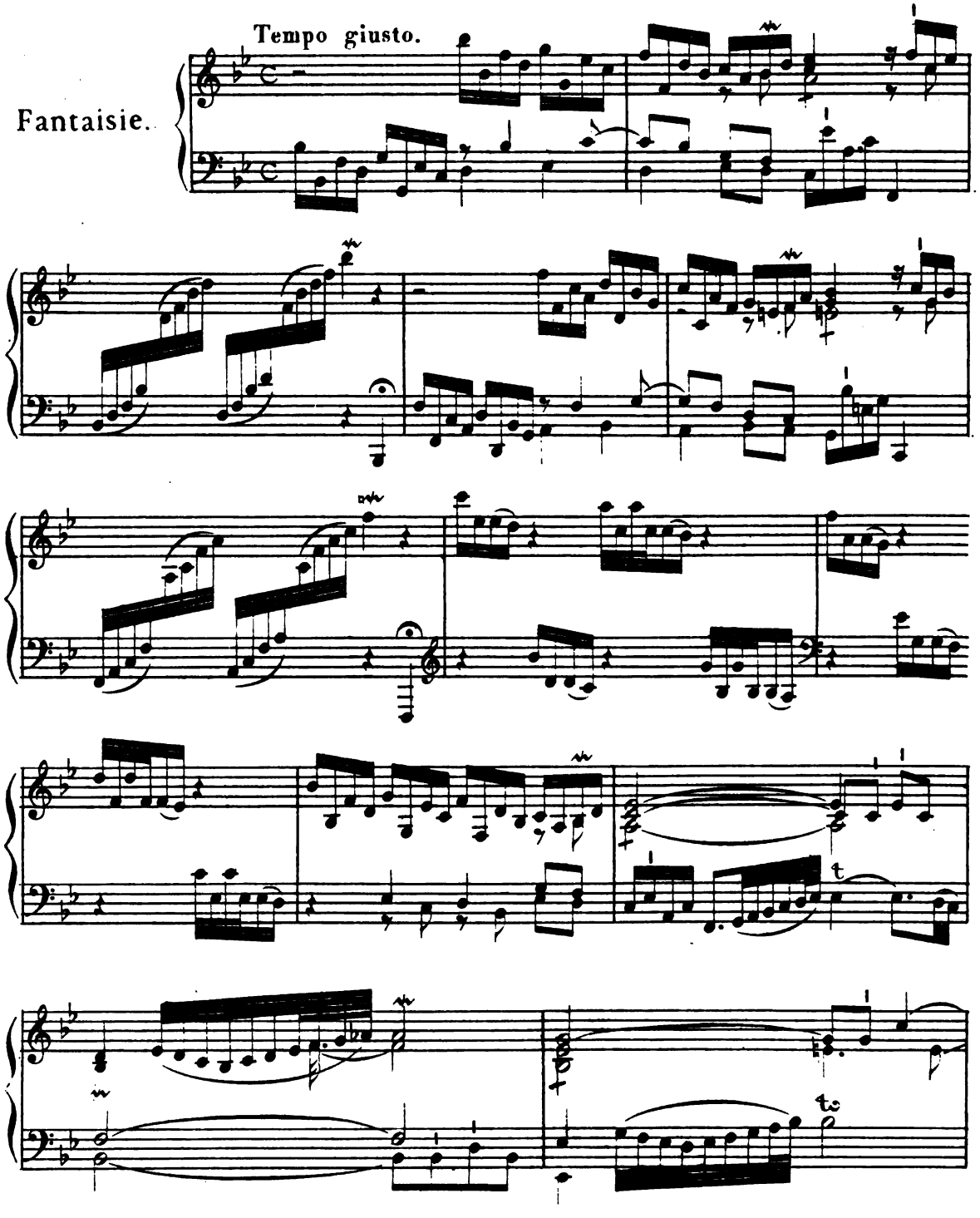
# IV.

Fantaisie.



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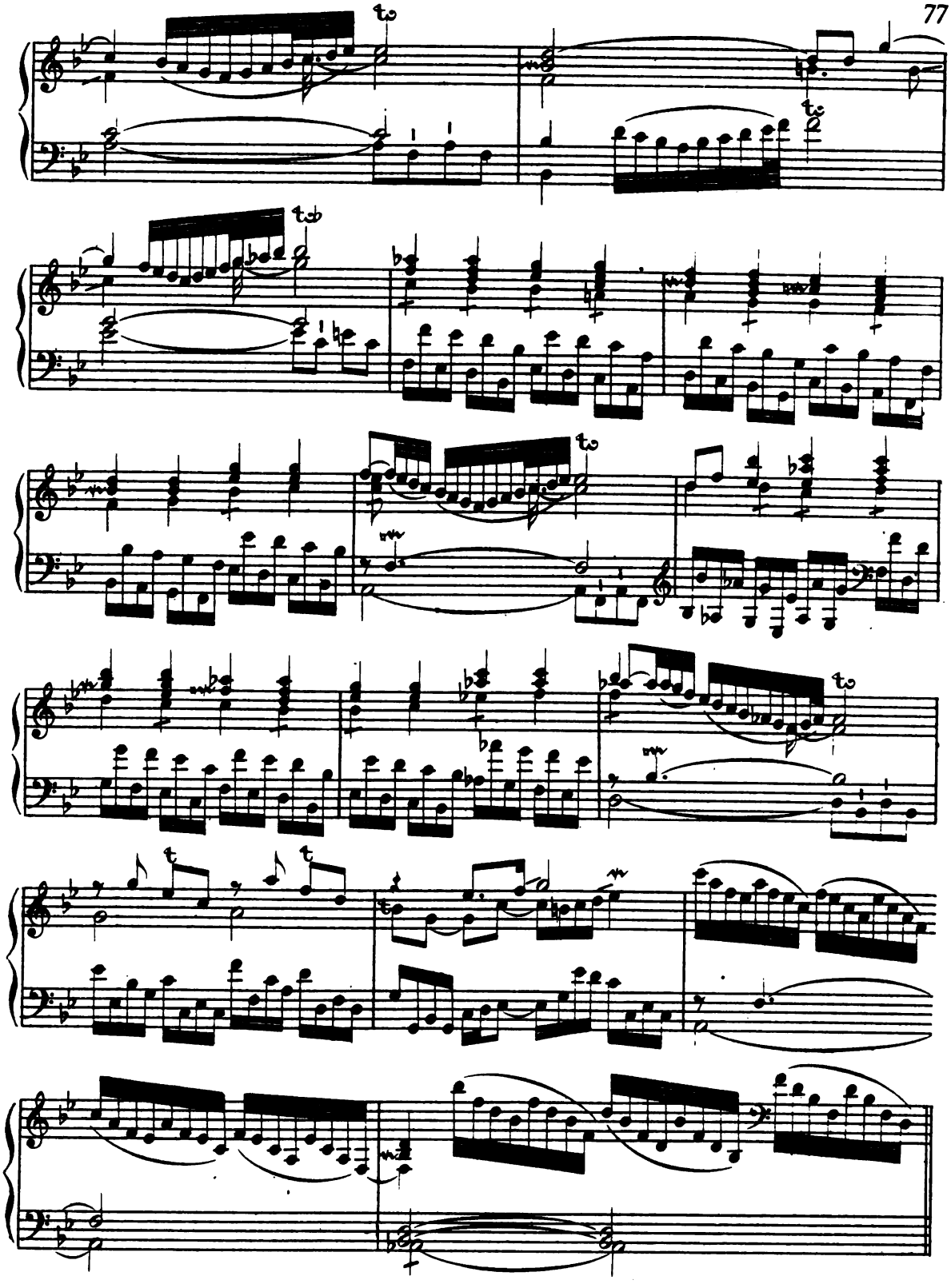

HW: S. 8.

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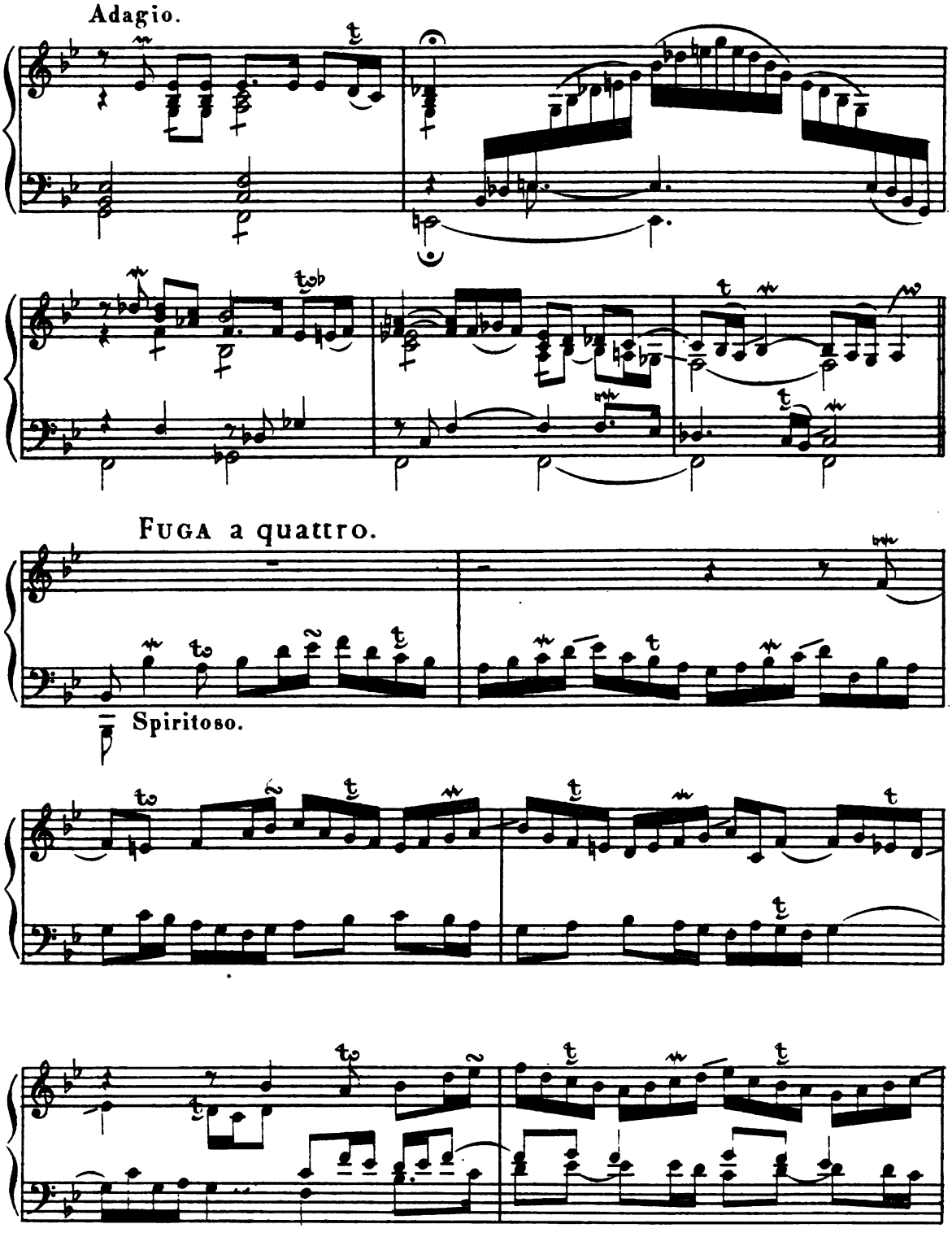




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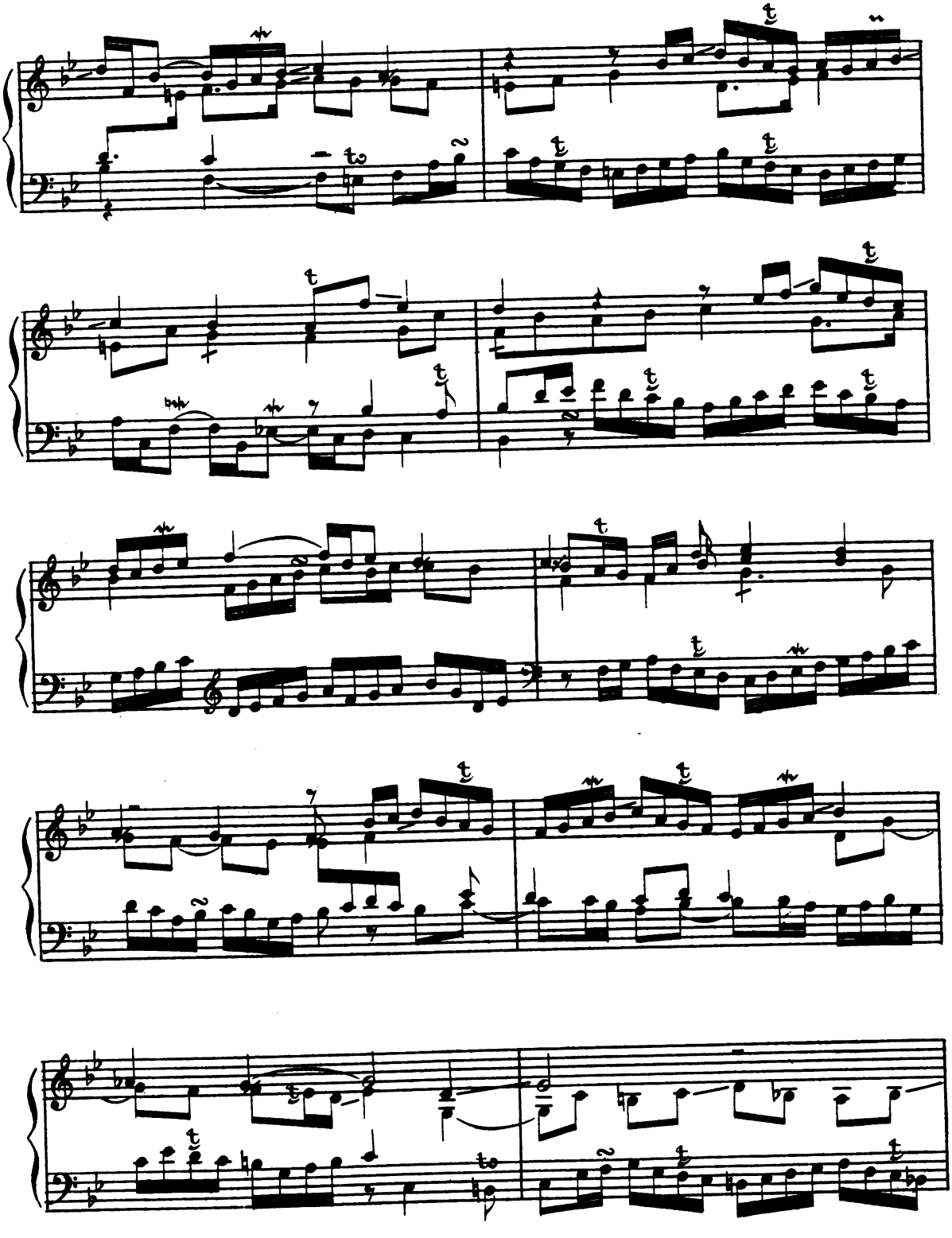

HW: S. 5.

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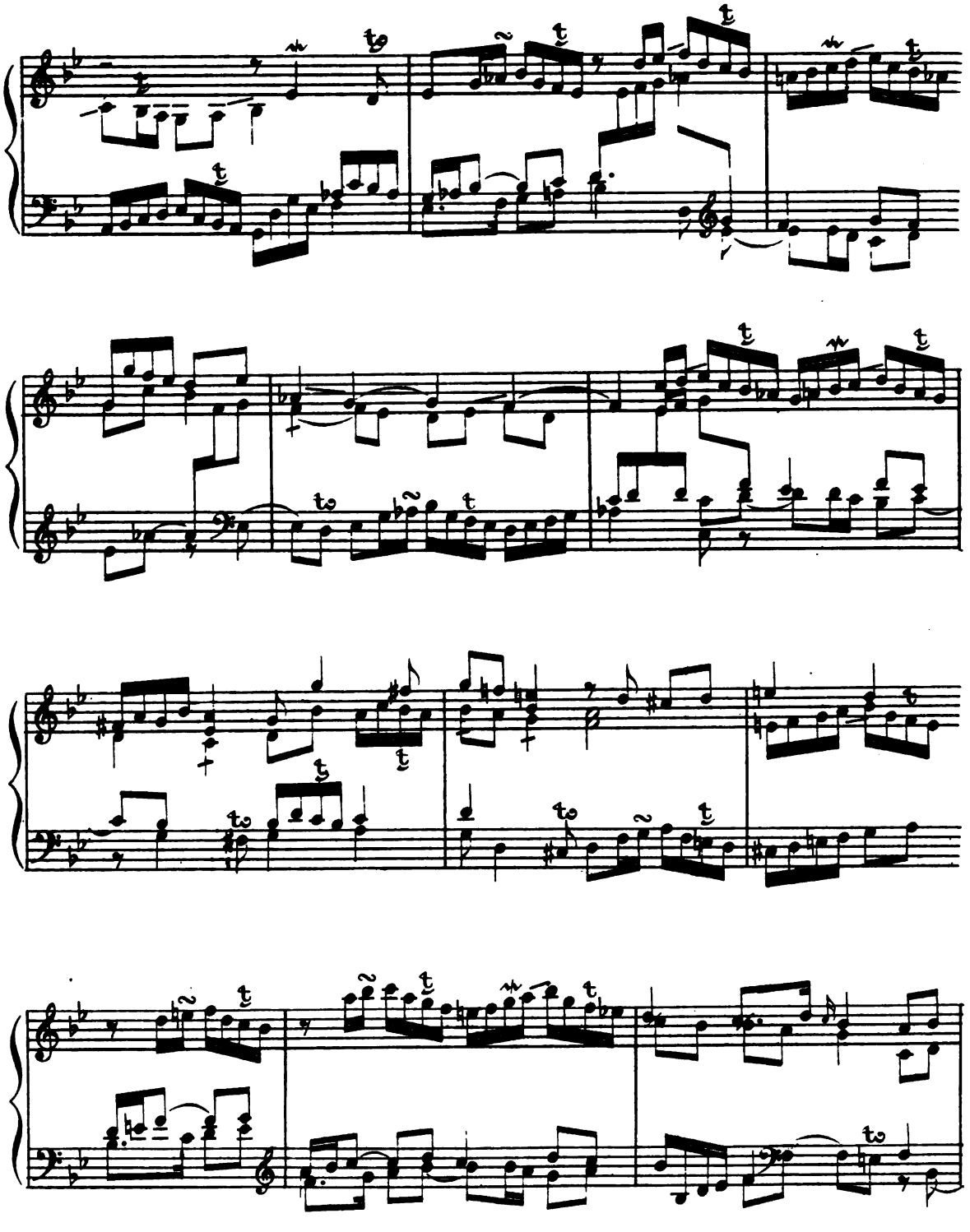



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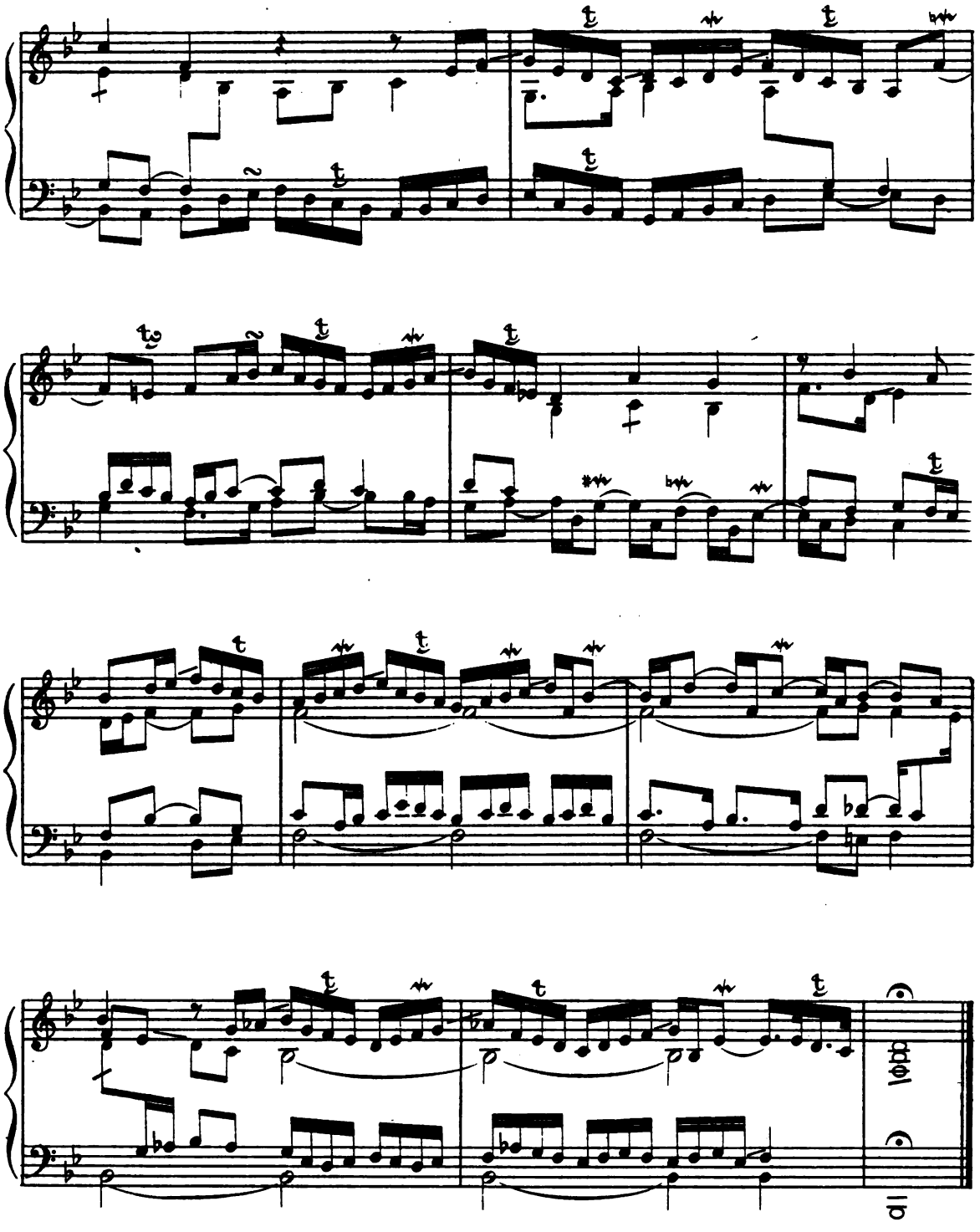
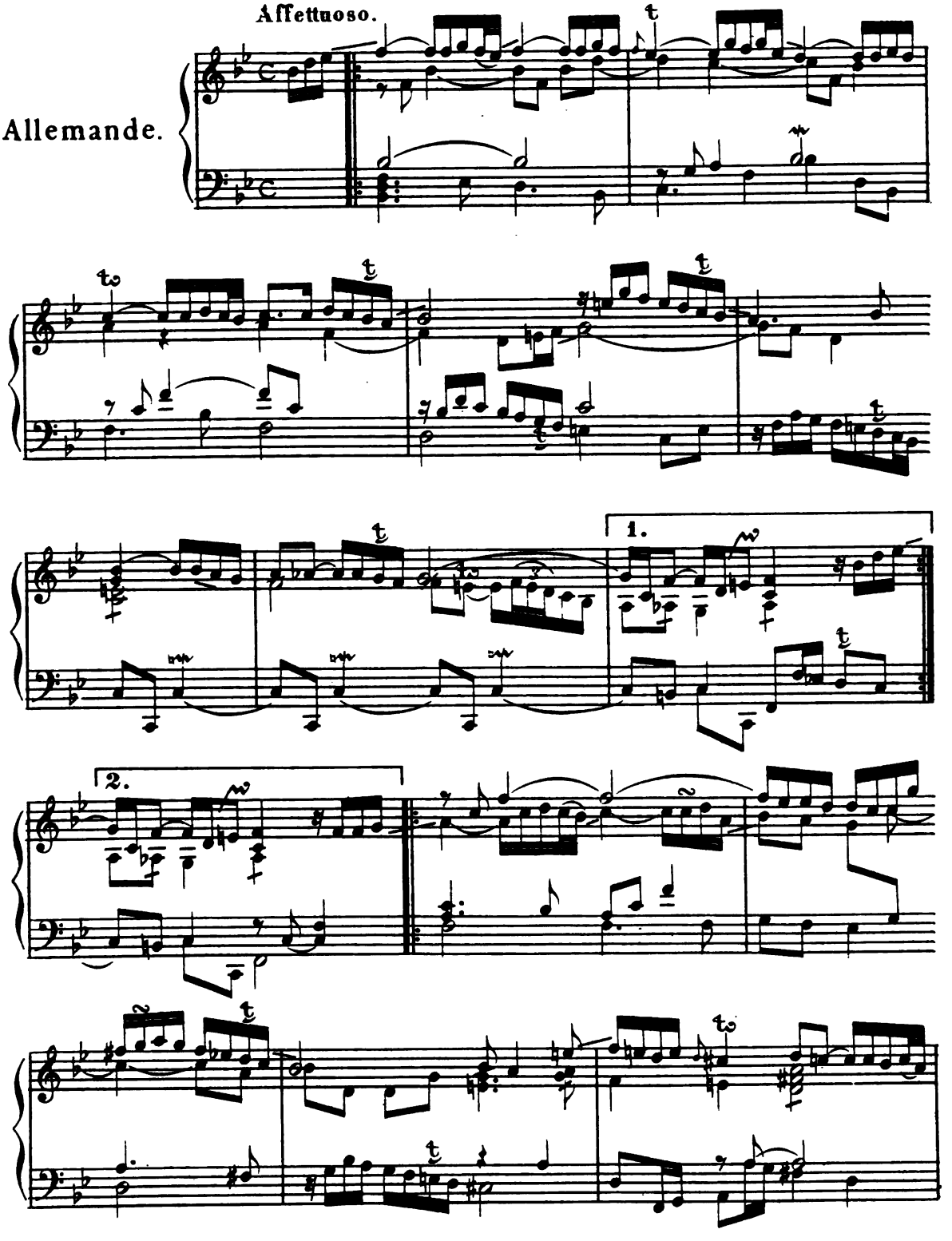


HW: S. 5.

Digitized by Google

## Allemande.




HW: S. 5.

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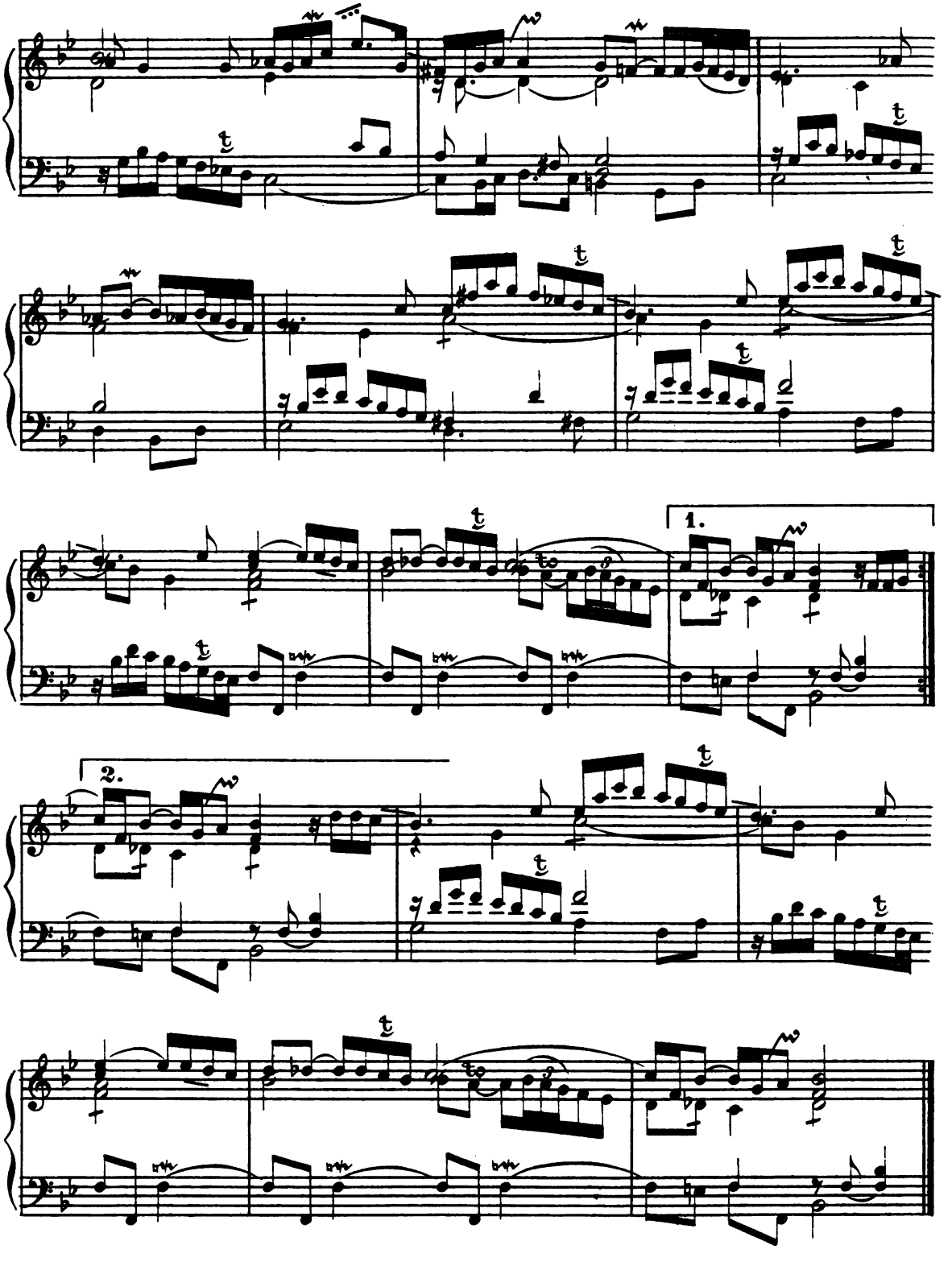


HW: S. 5.

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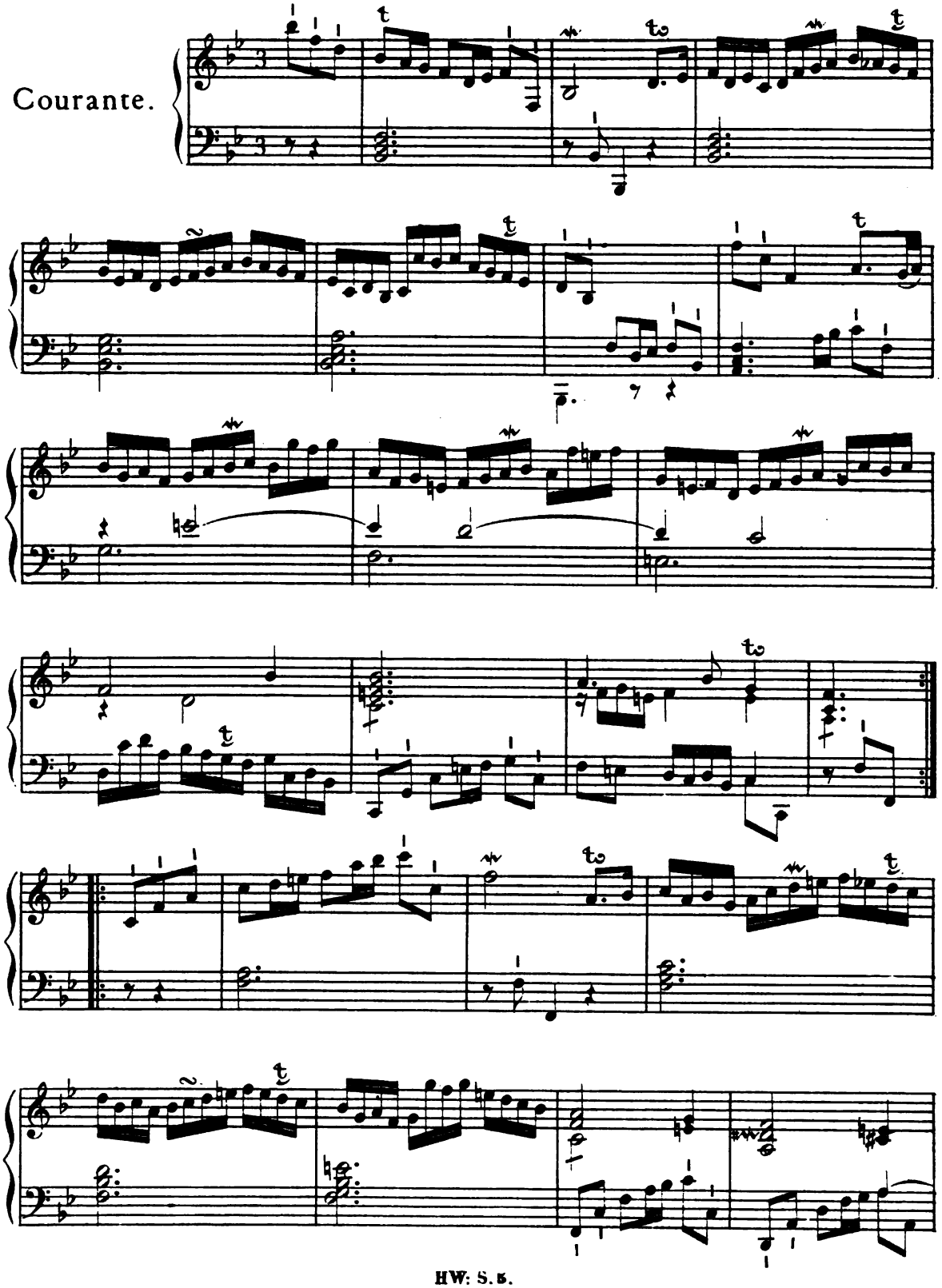
Courante.





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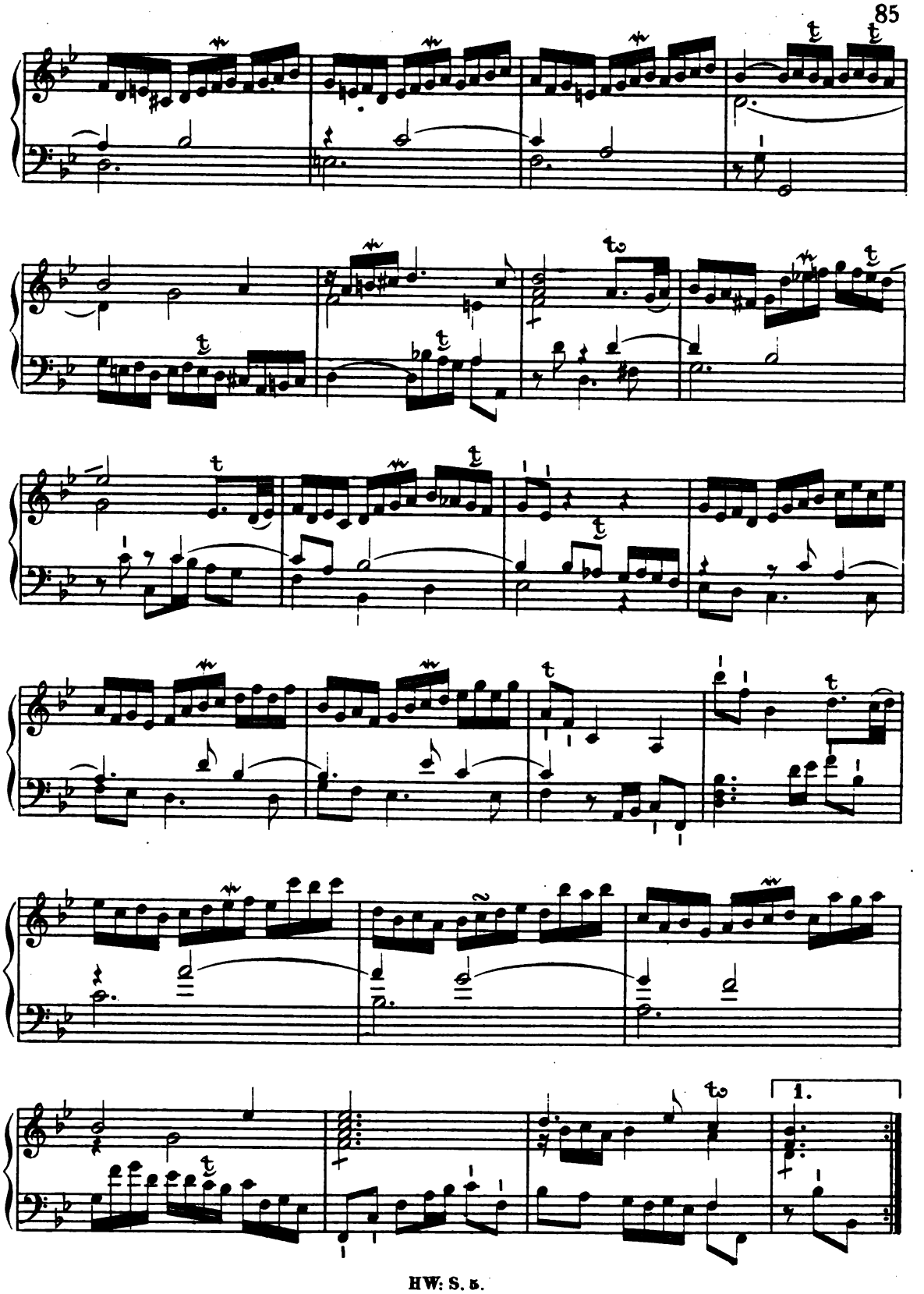




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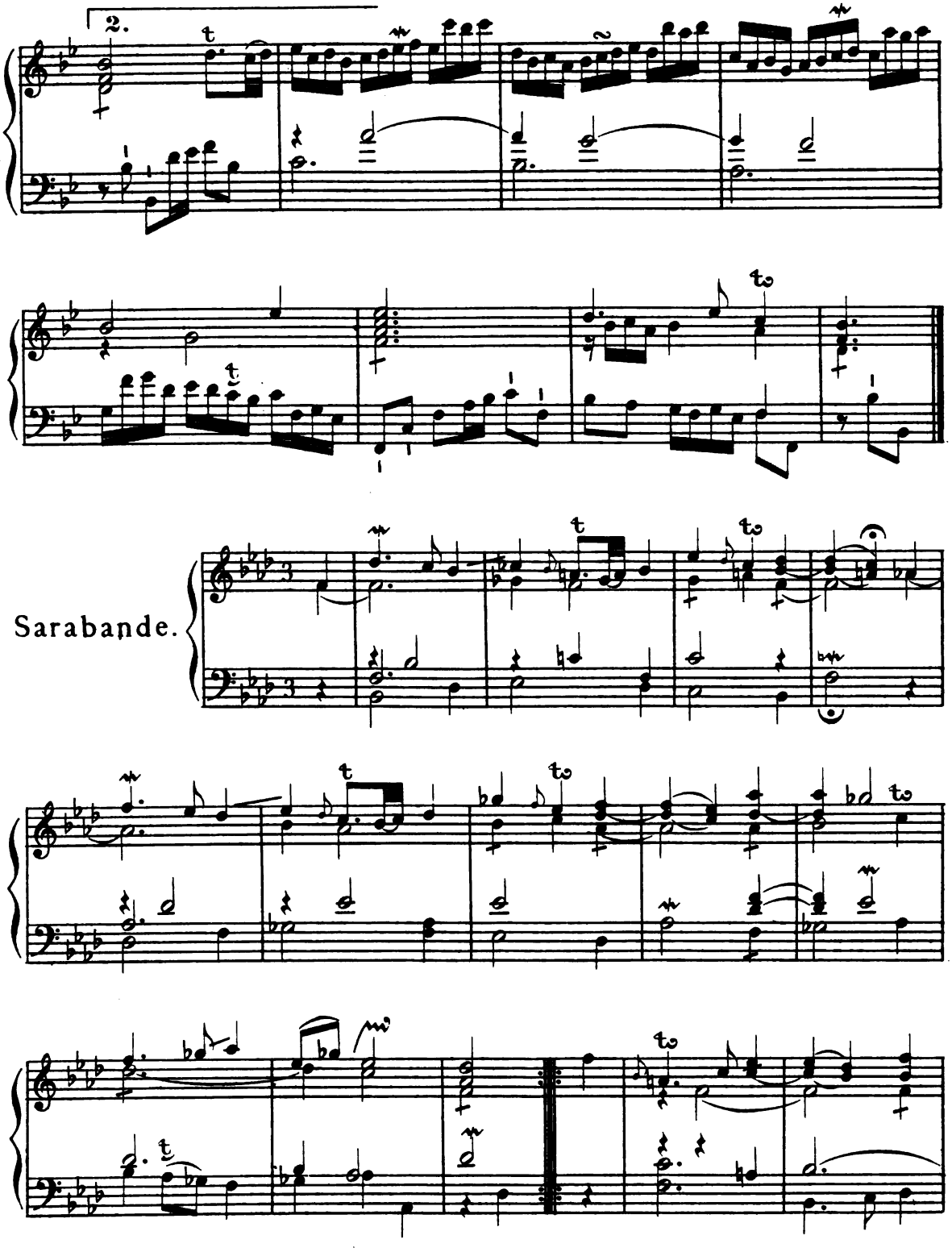


HW: S. s.

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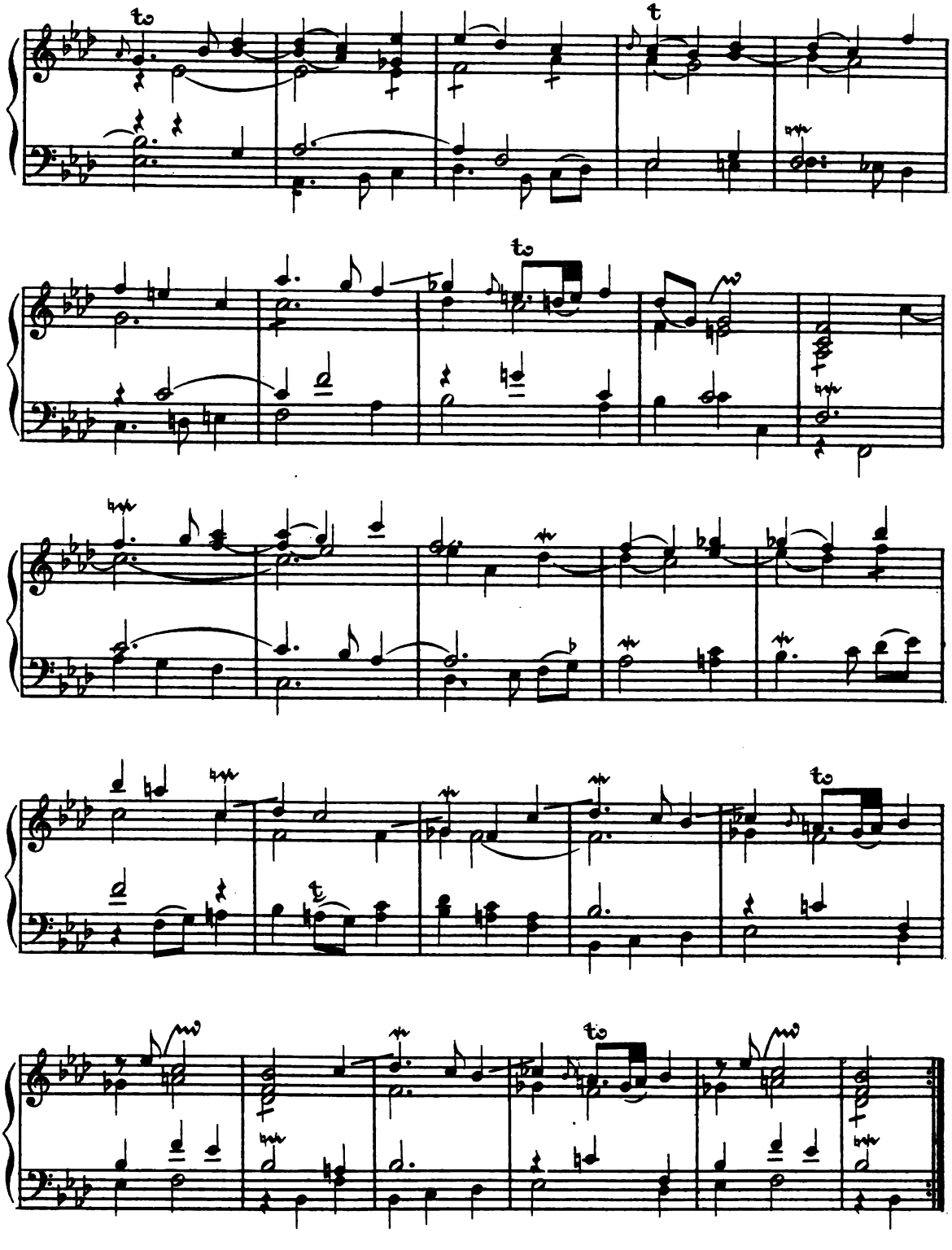

HW: S. 5.

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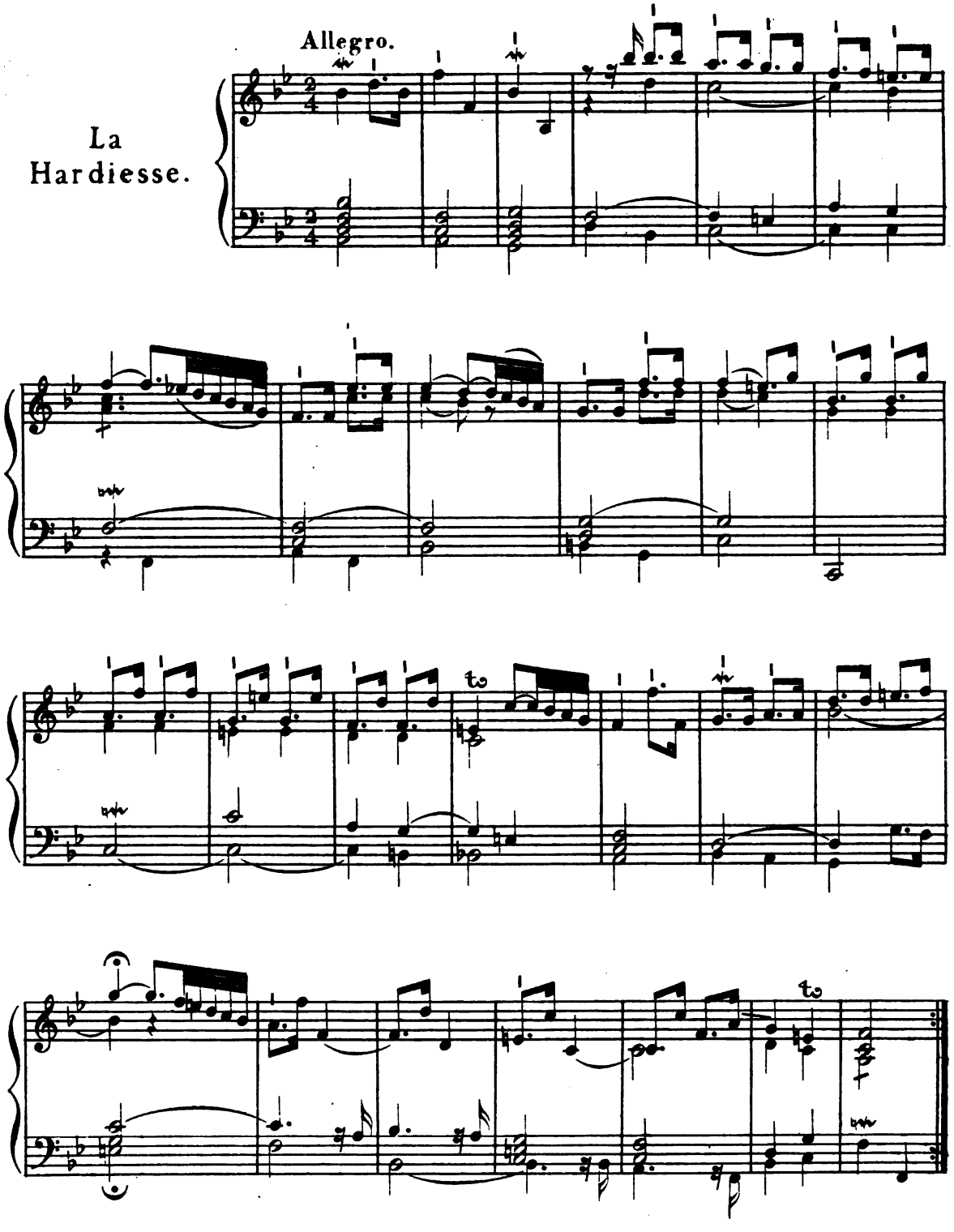
La
Hardiesse.




HW: S. 5.

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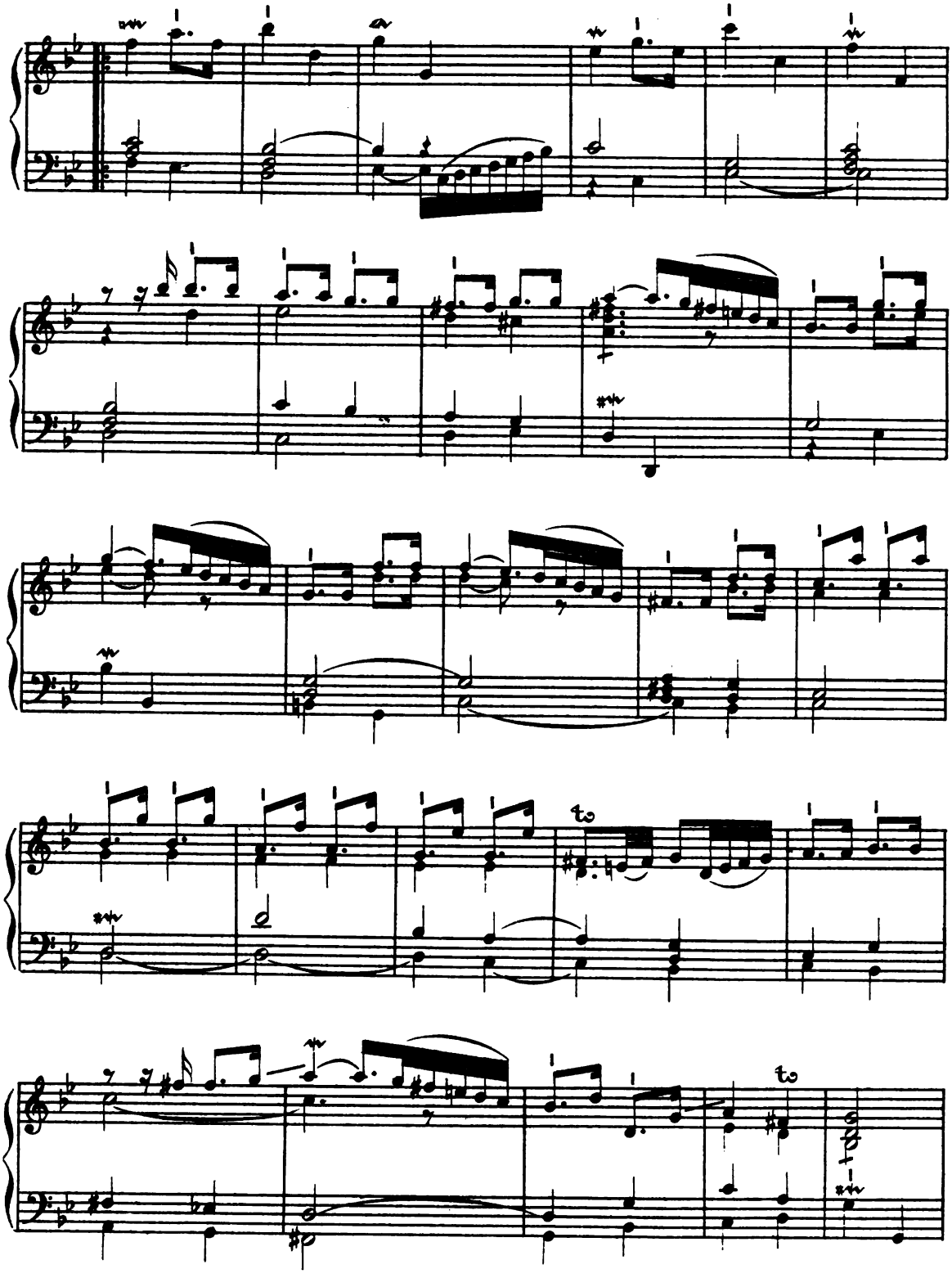


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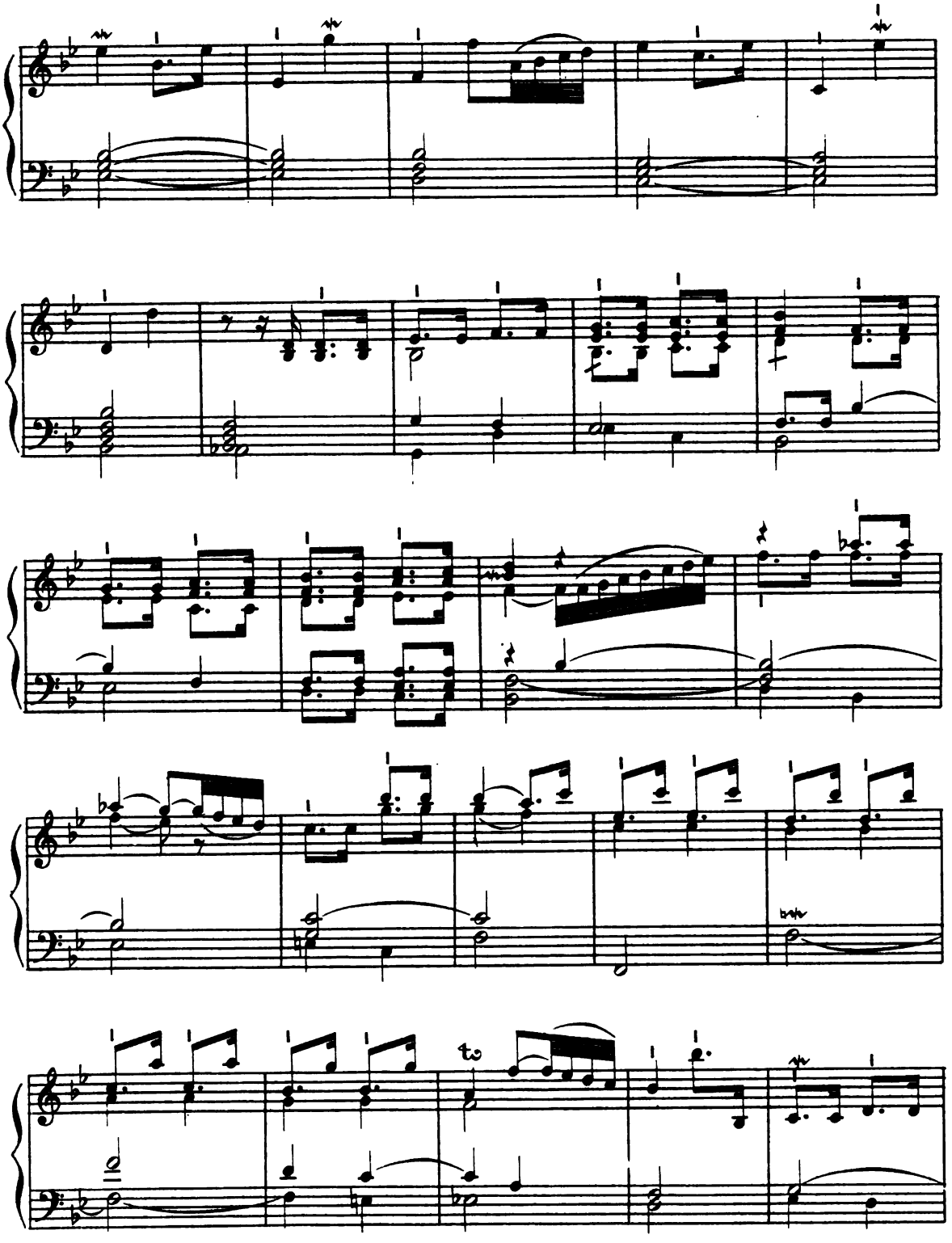


HW: S. s.

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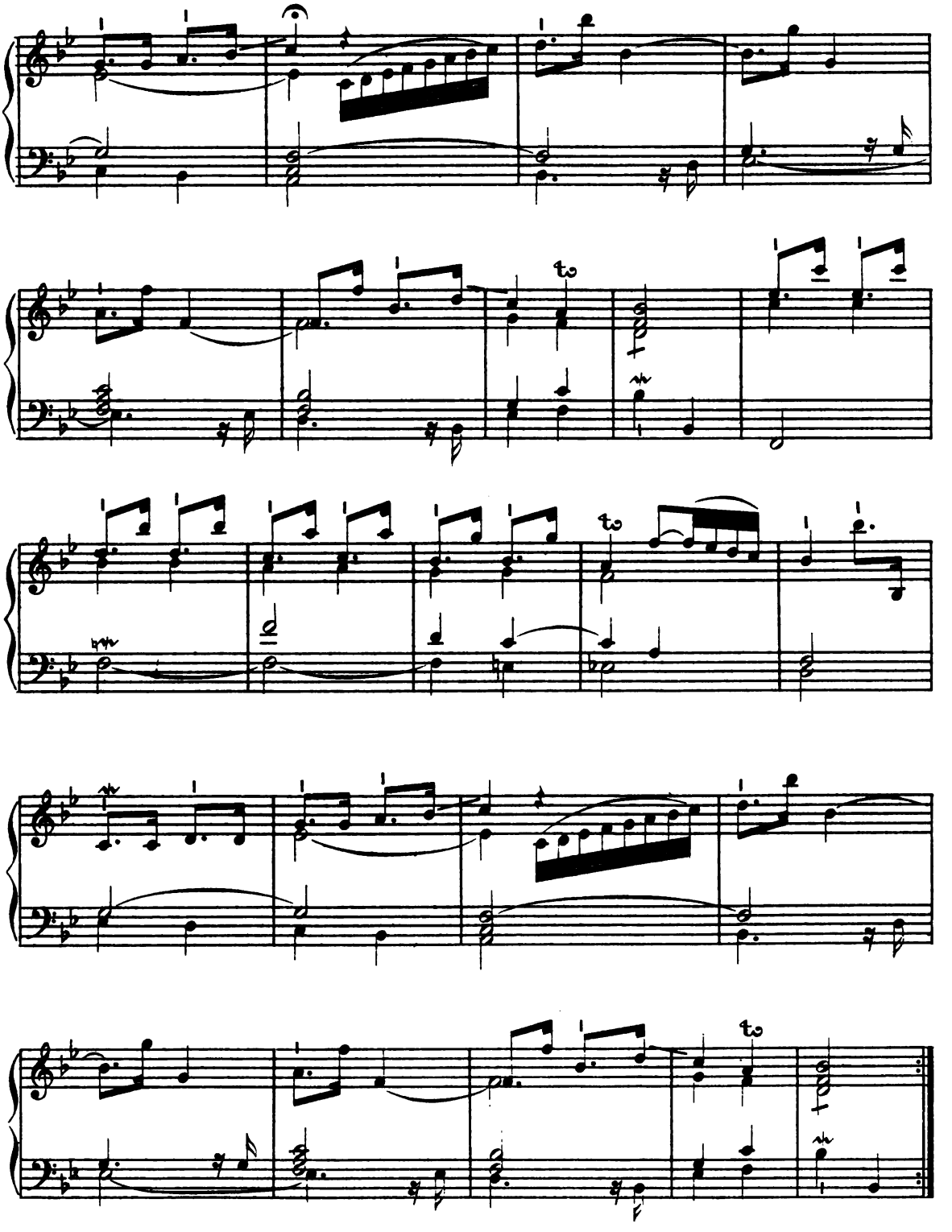

HW: S. B.

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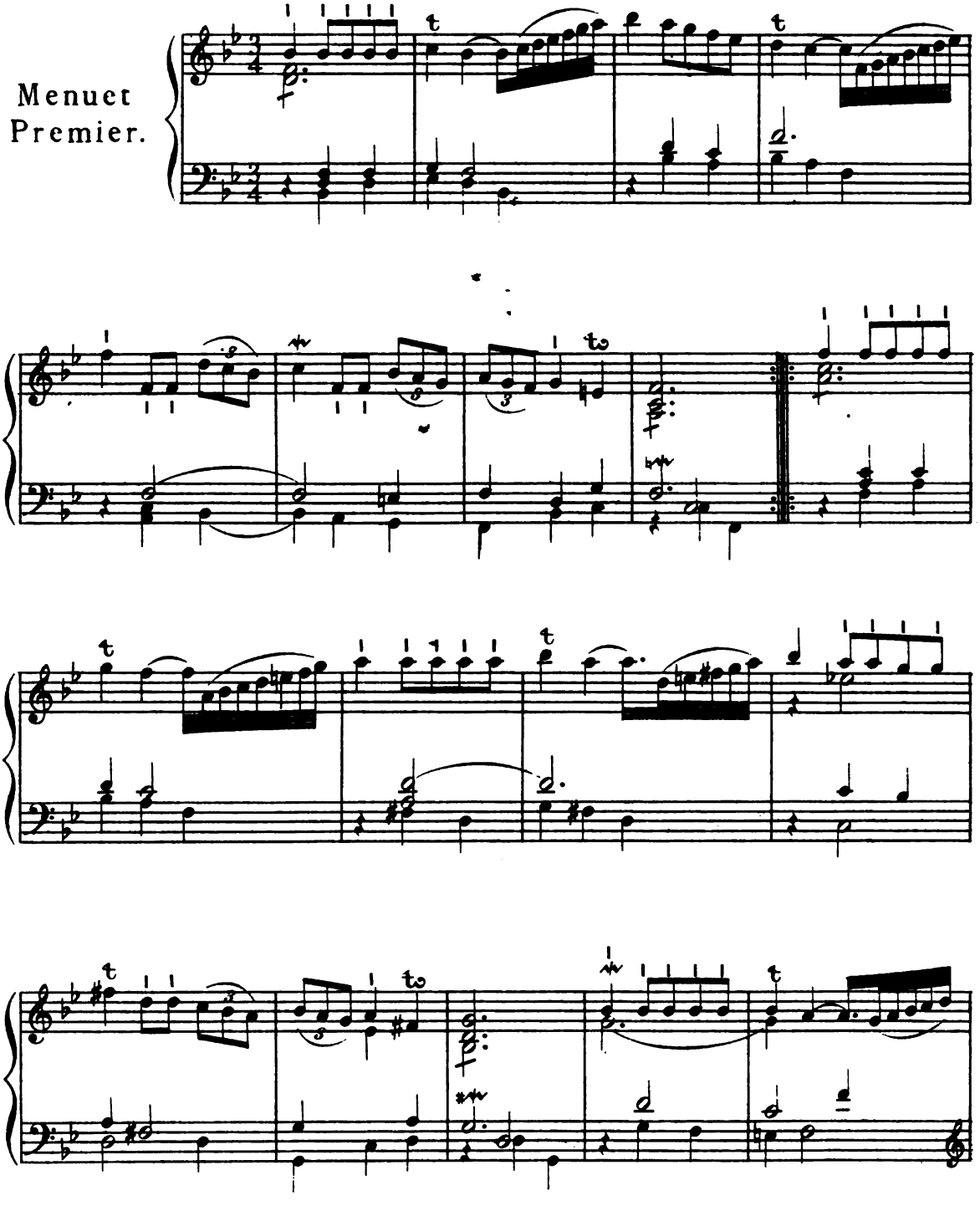
Menuet
Premier.





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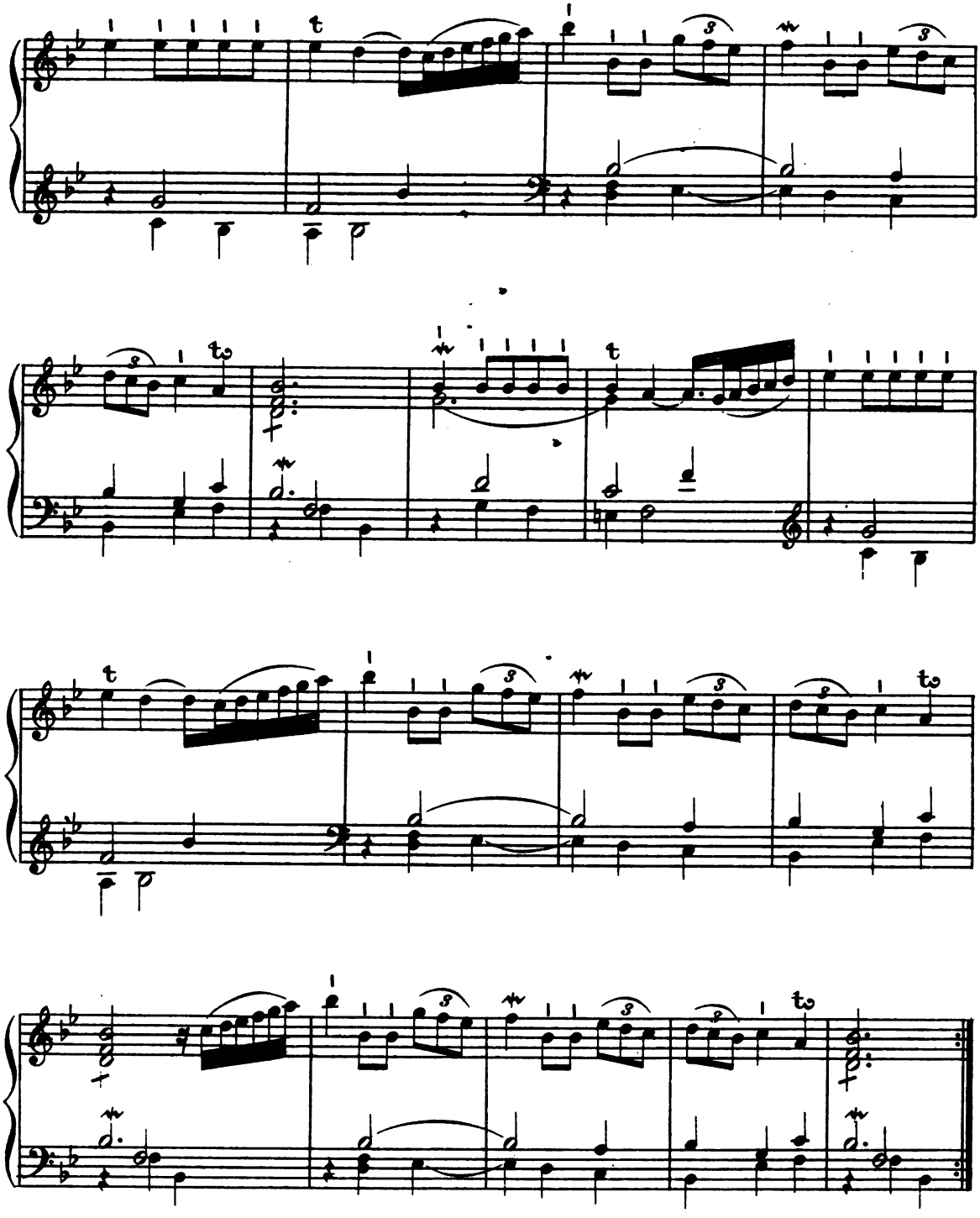



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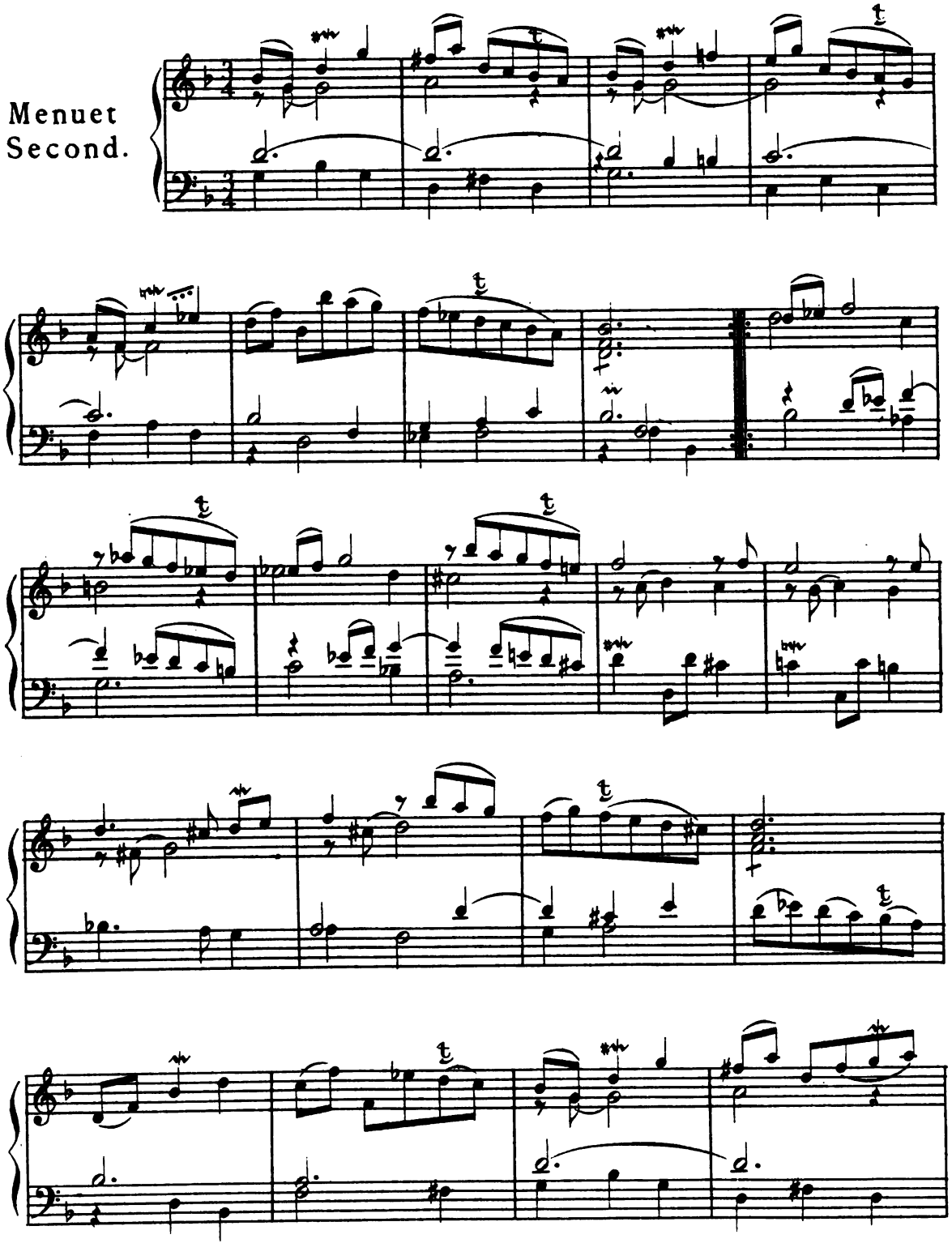
Menuet
Second.



HW: S. 5.

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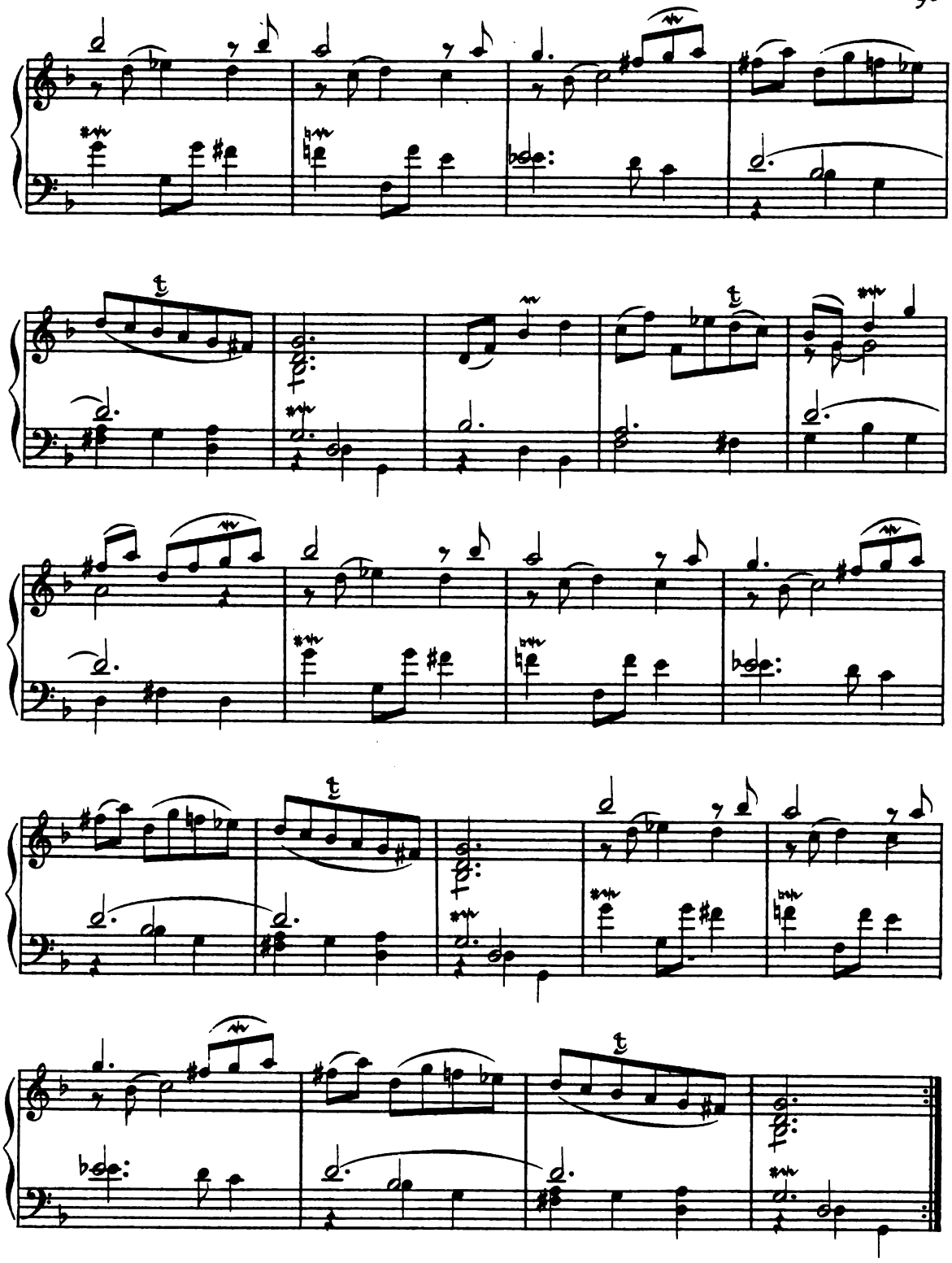

Menuet Premier da Capo.

HW: S. 5.

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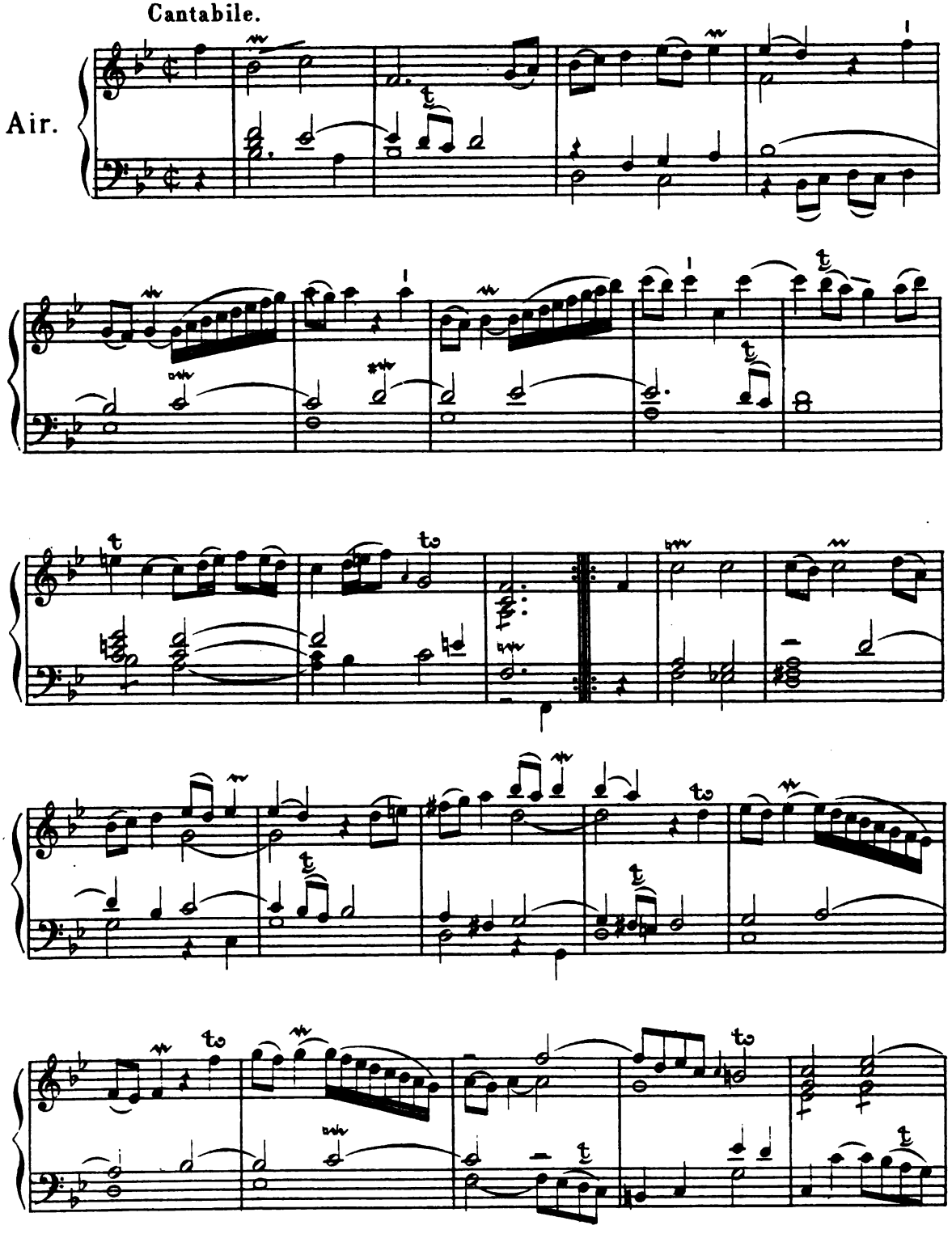
Cantabile.

Air.



HW: S. 5.

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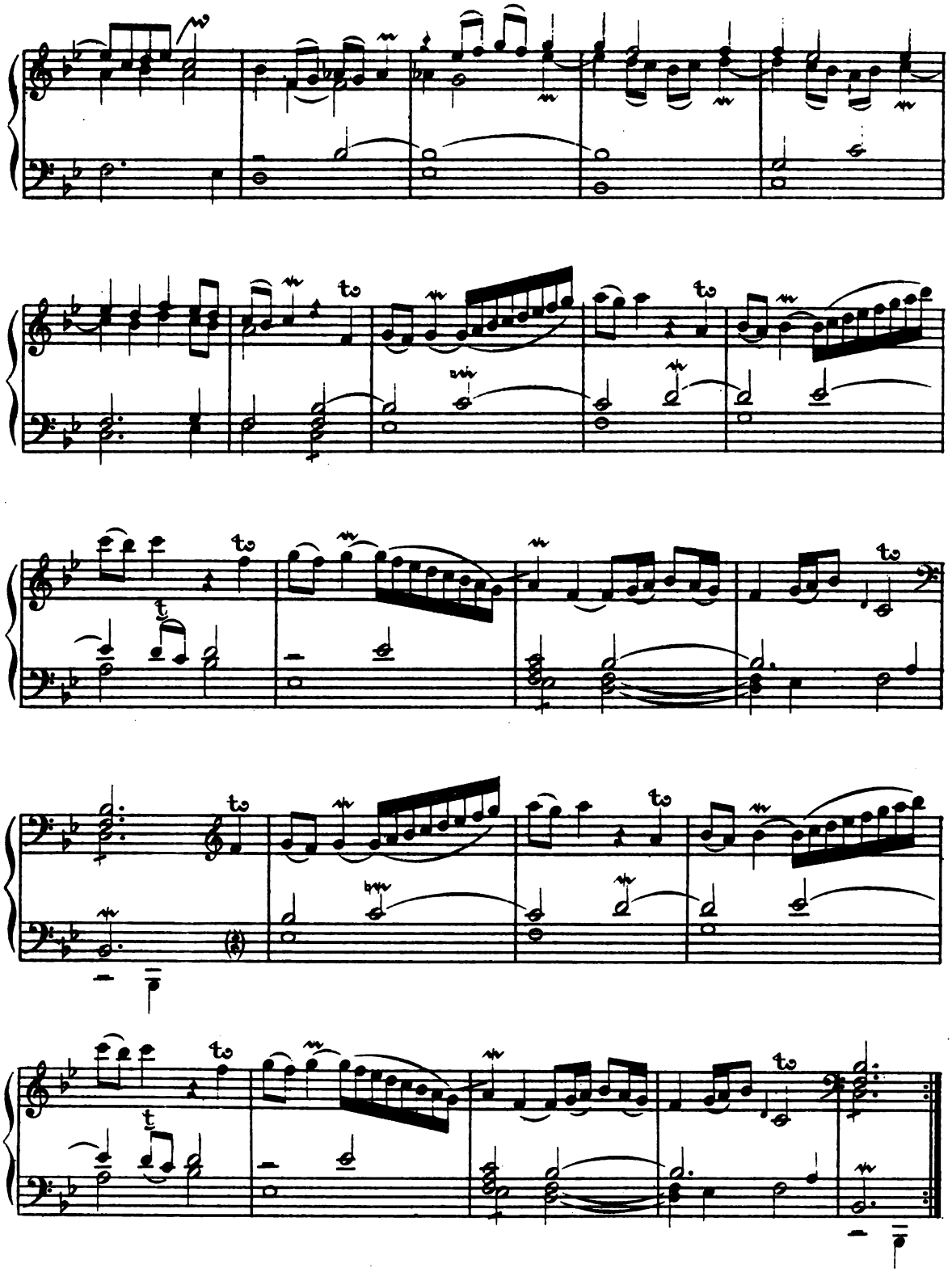



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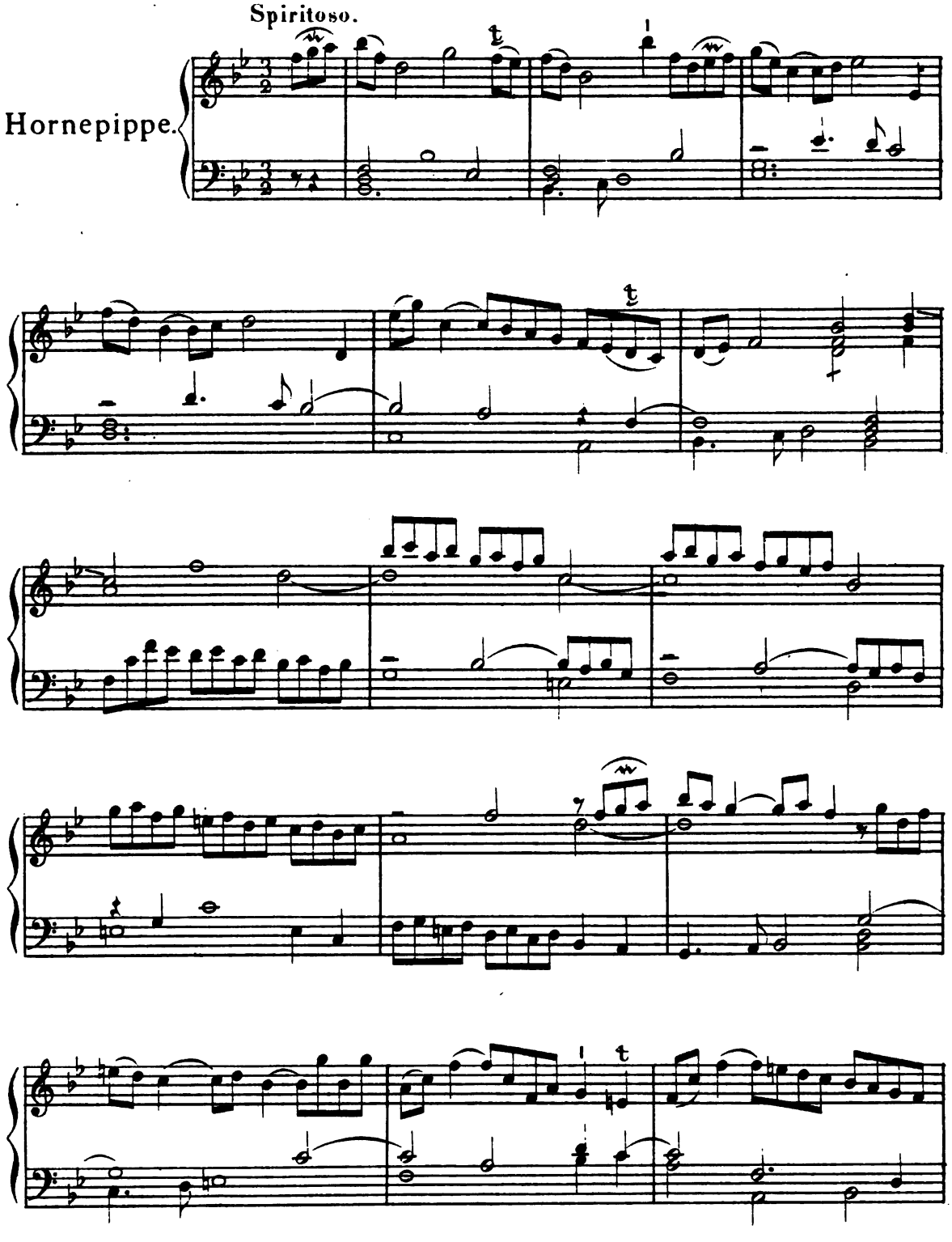
Spiritoso.

Hornepippe.



HW: S. 5.

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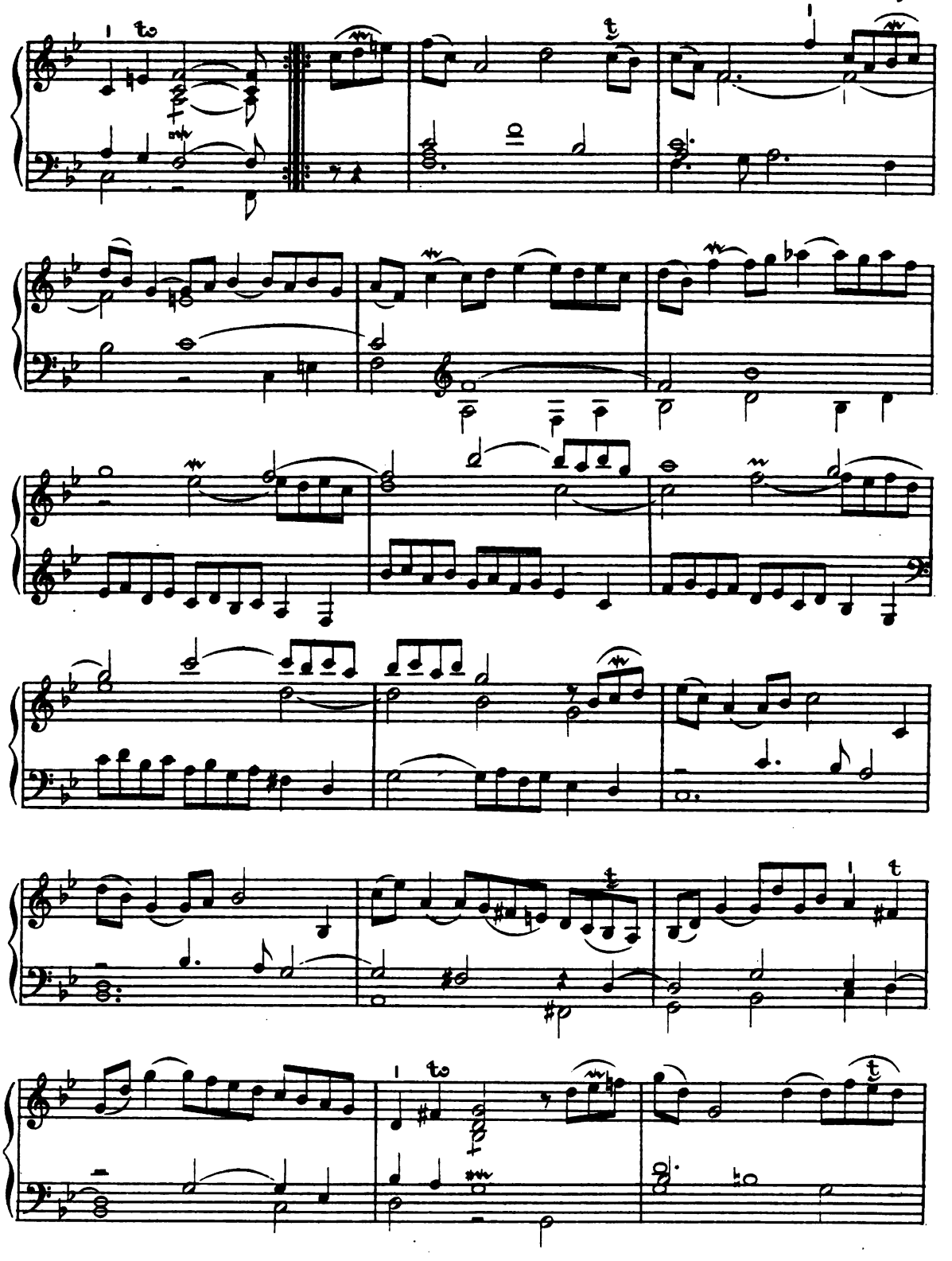



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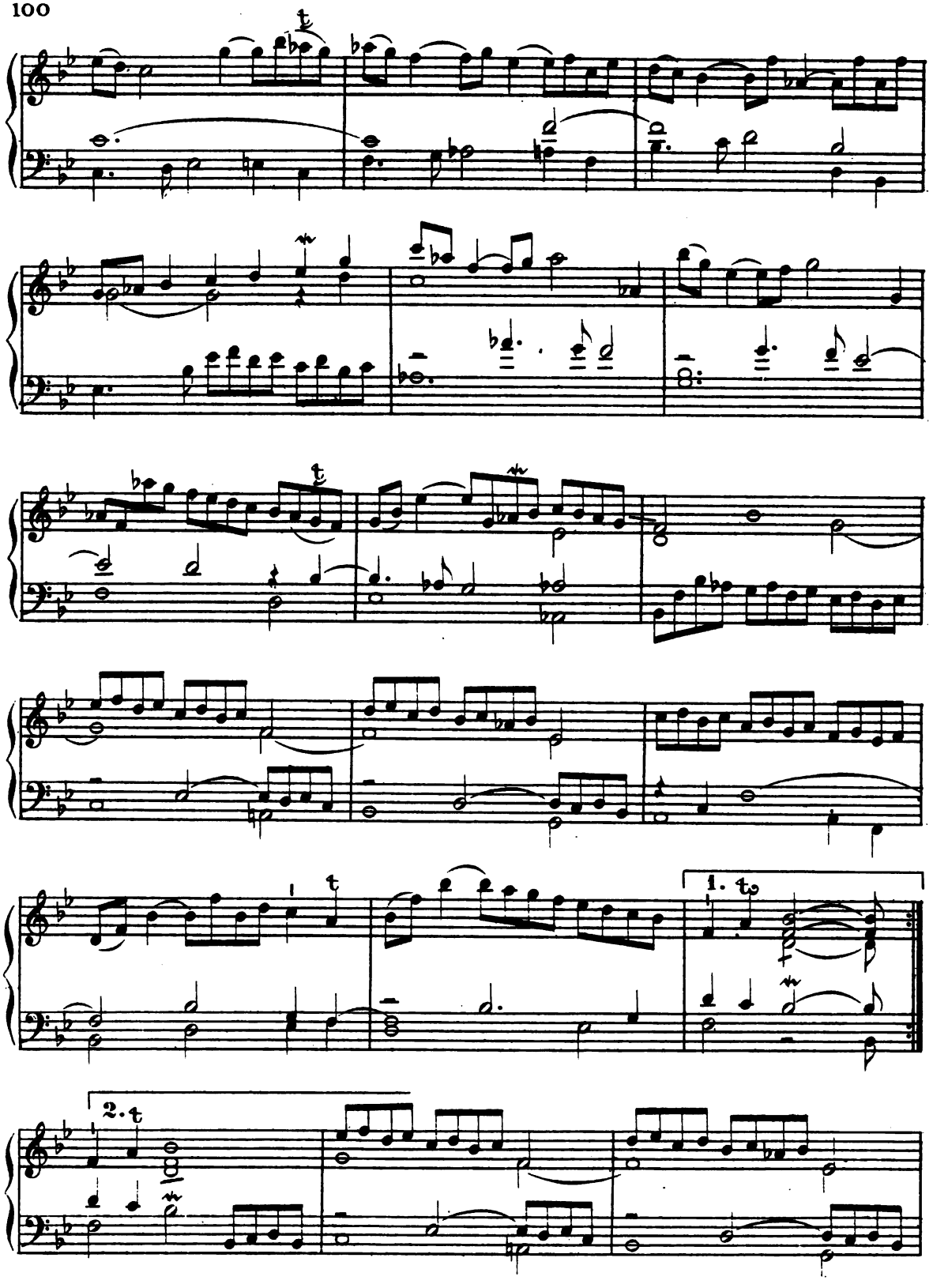


HW: S. s.

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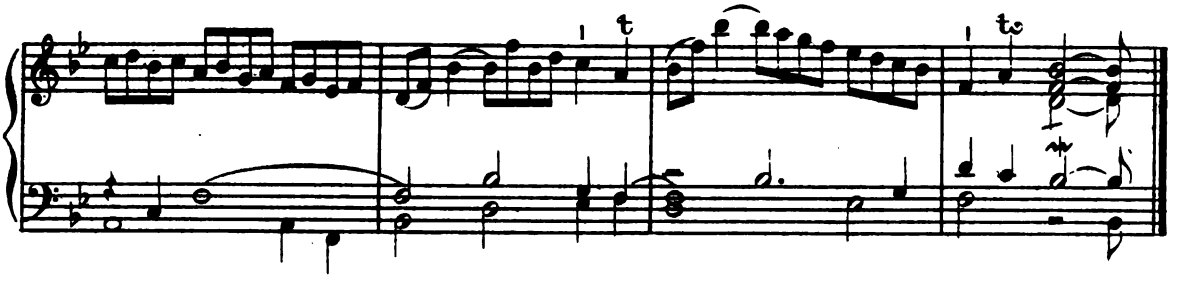
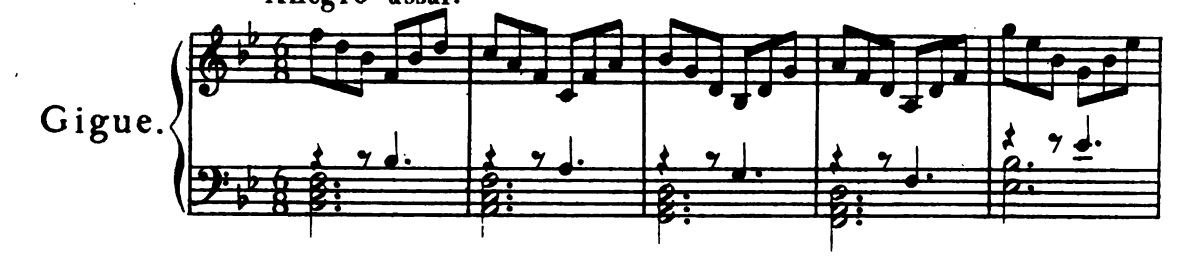
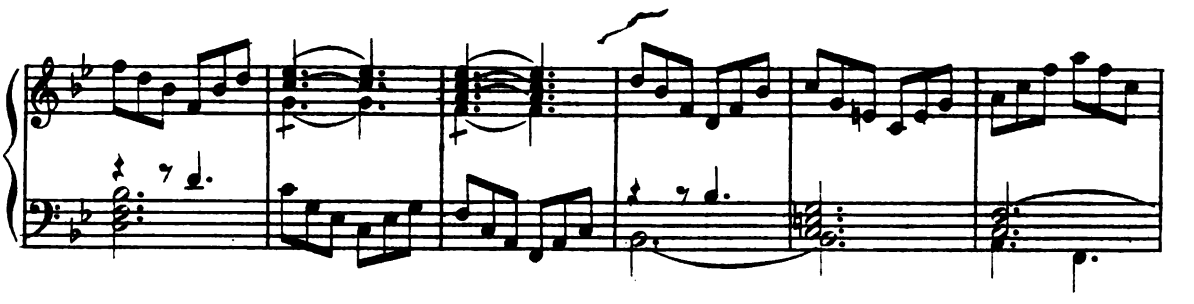
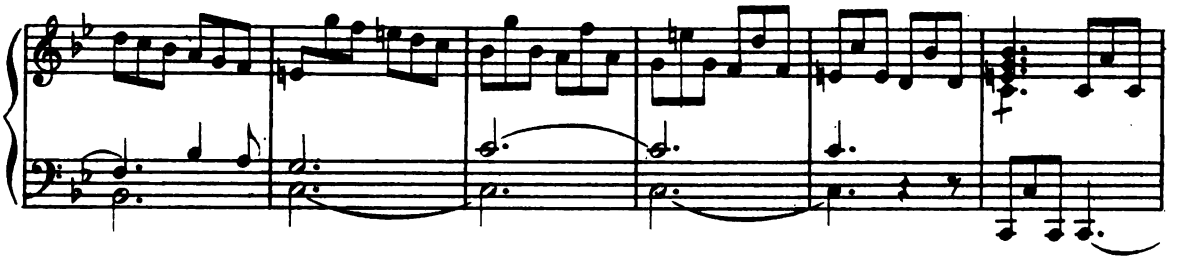


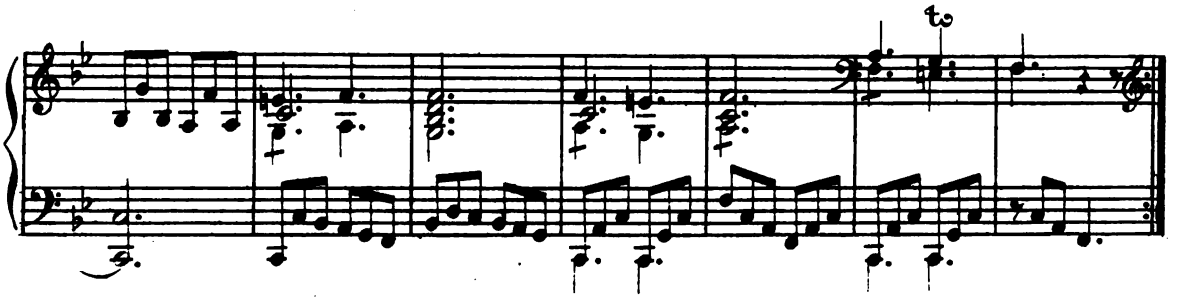
Allegro assai.

Gigue.











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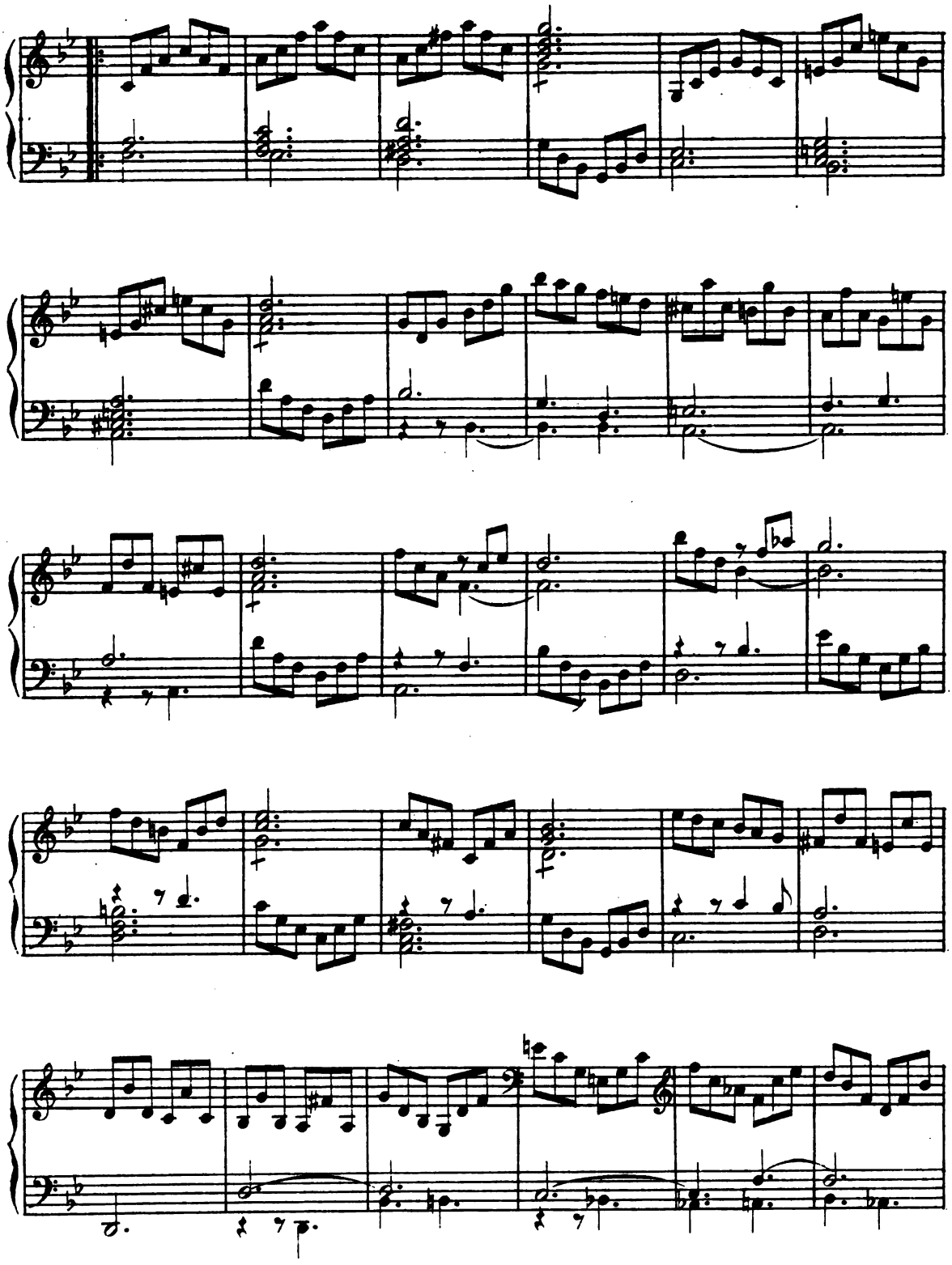

HW: S. s.

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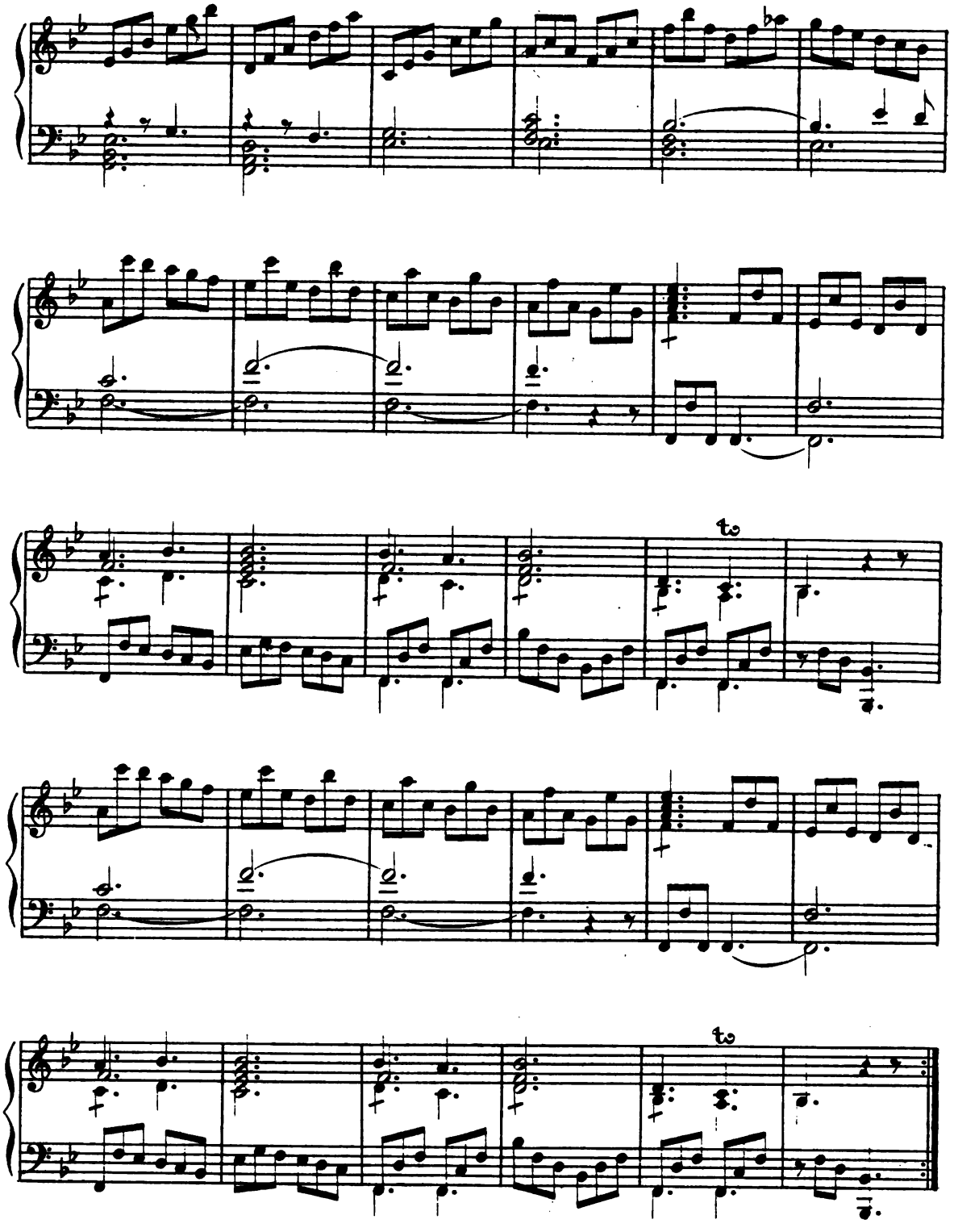


HW: S. s.

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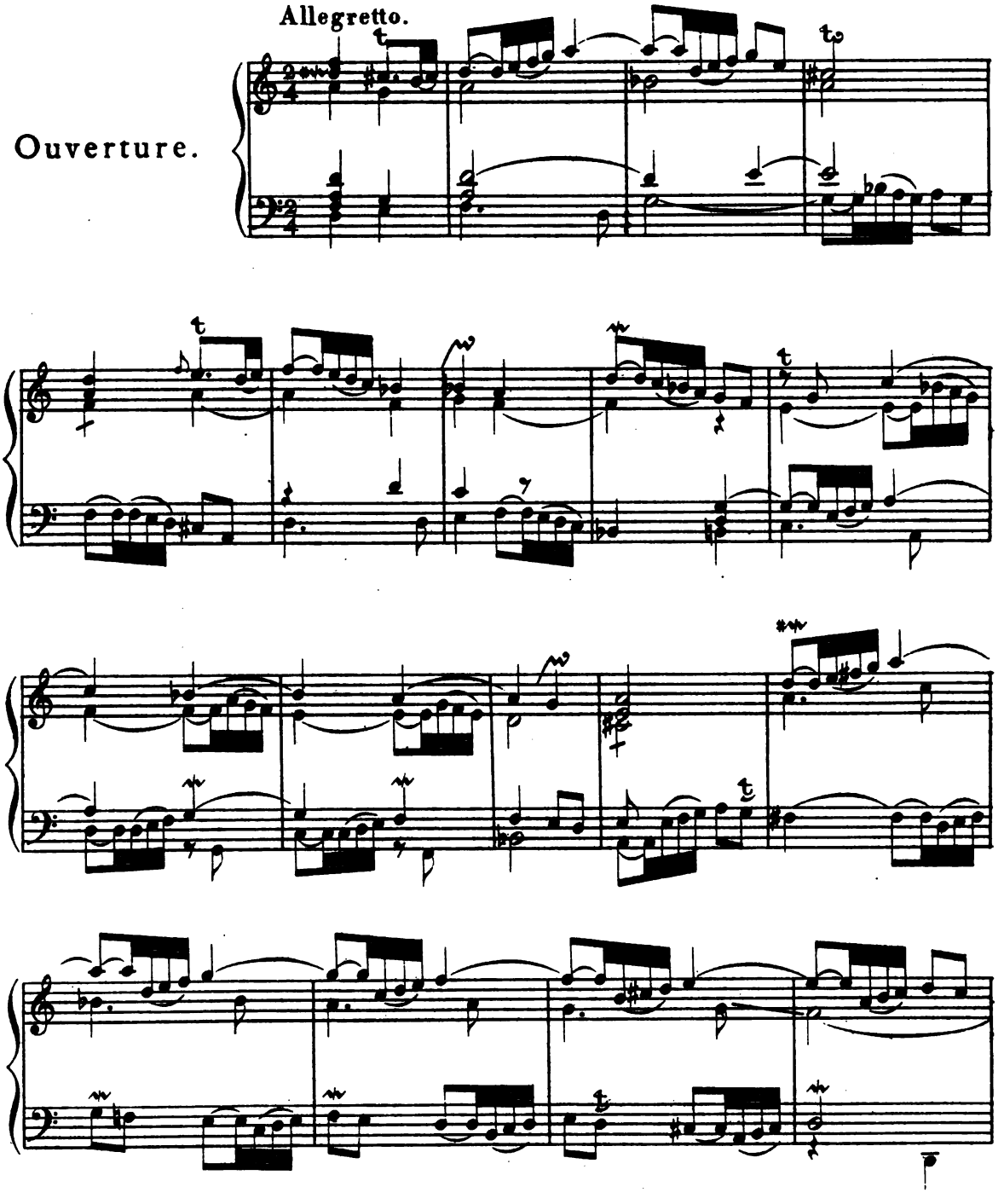
# V.

Ouverture.



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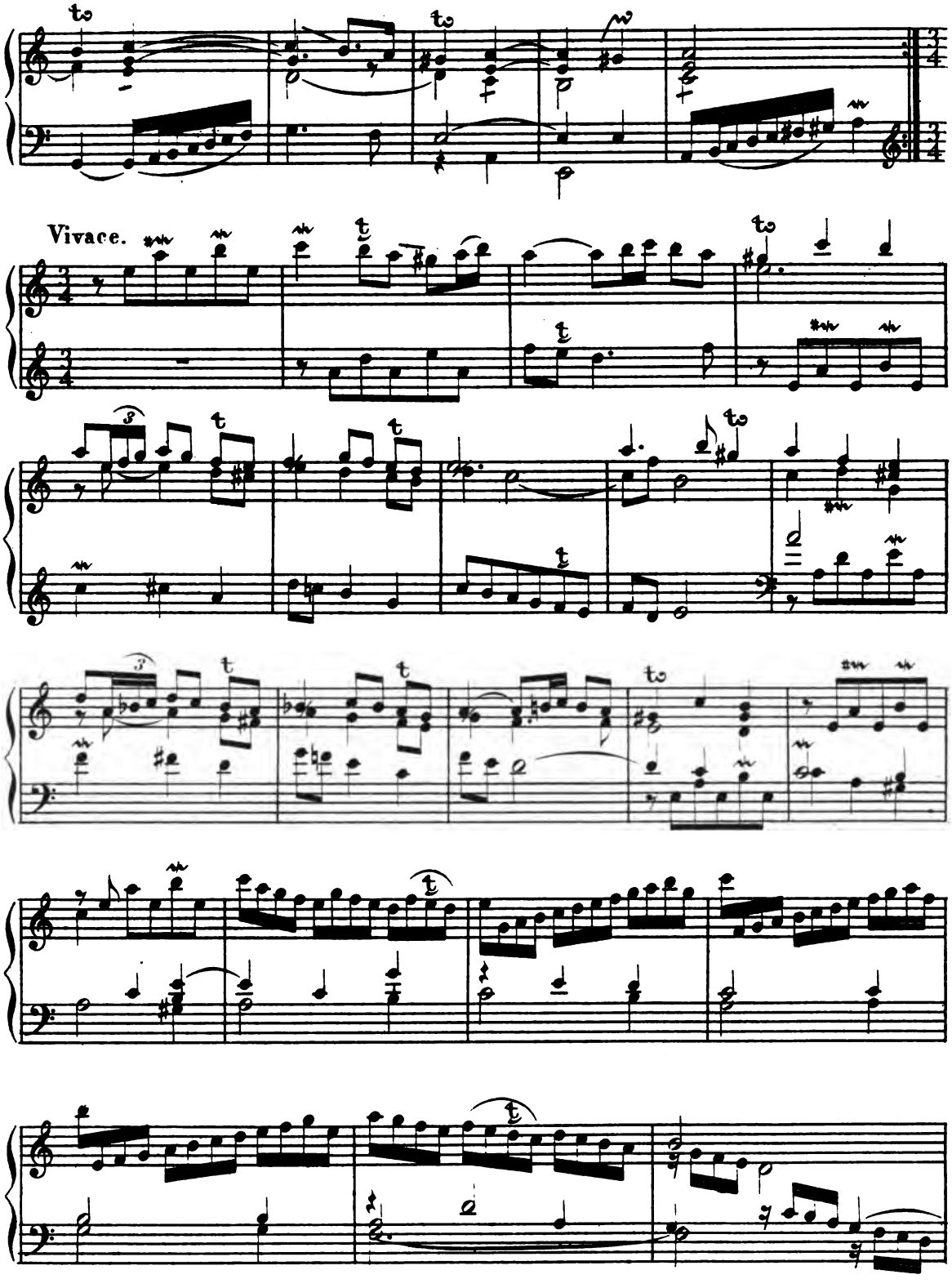


HW: S. s.

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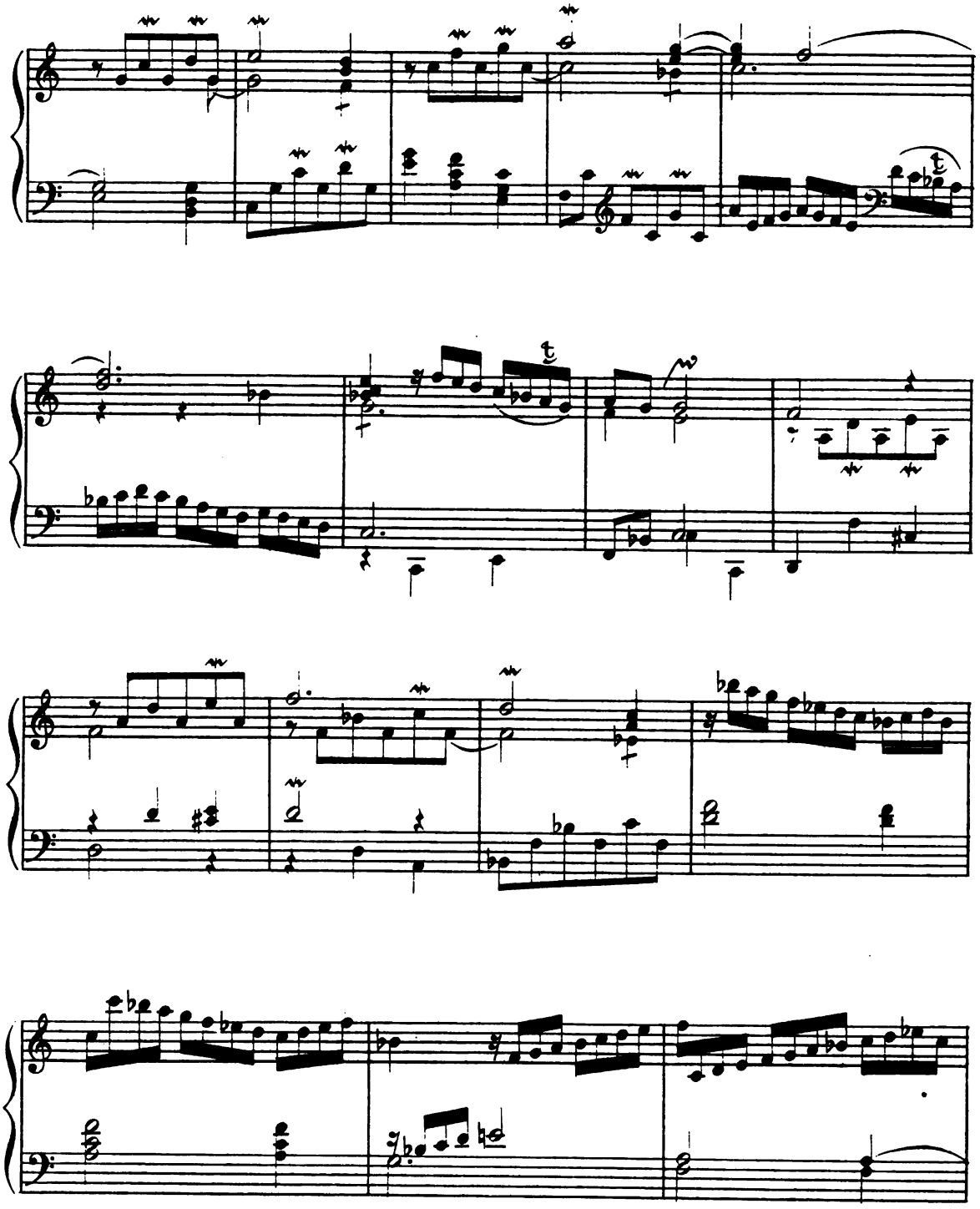

HW: S. 8.

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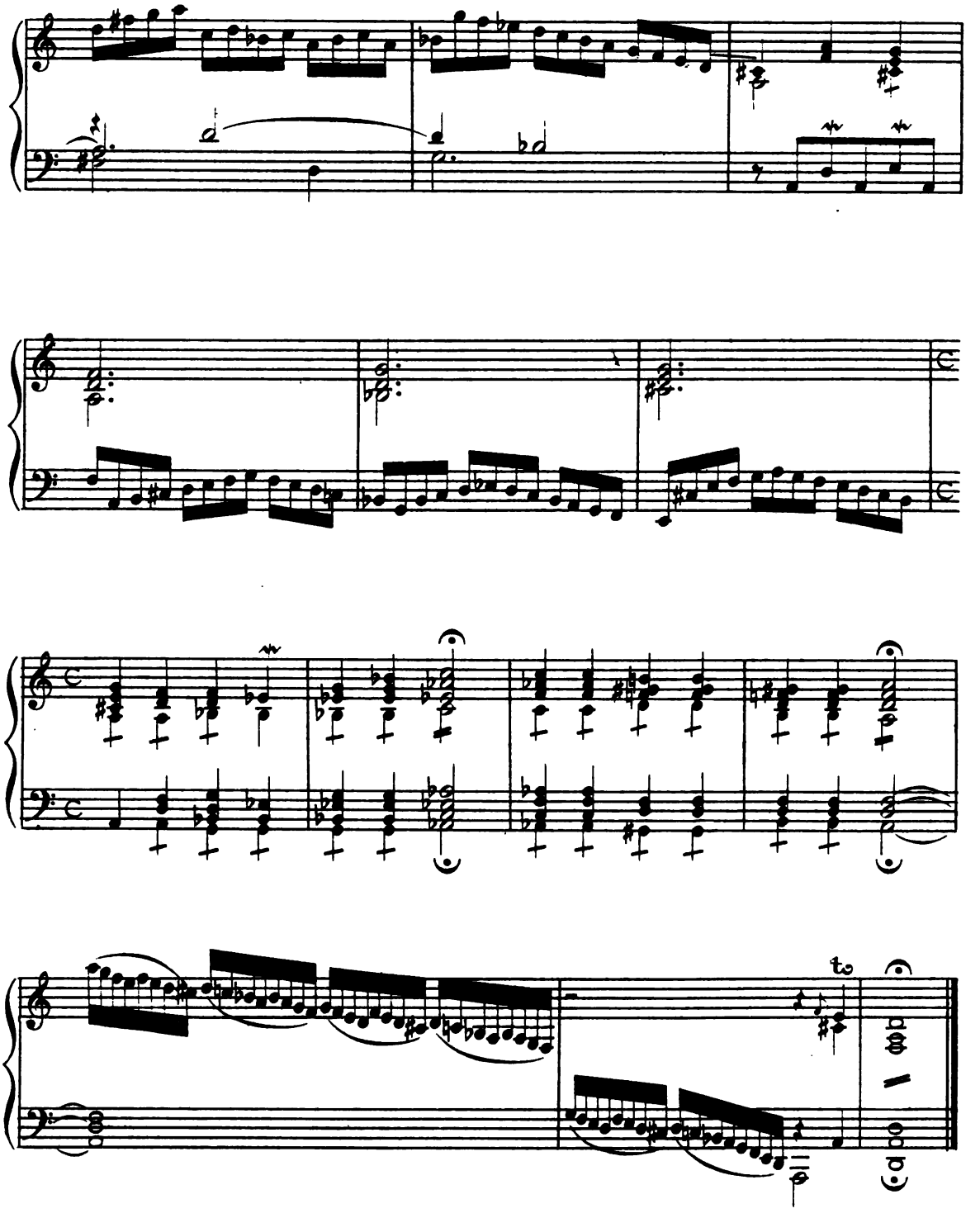

HW: S. 5.

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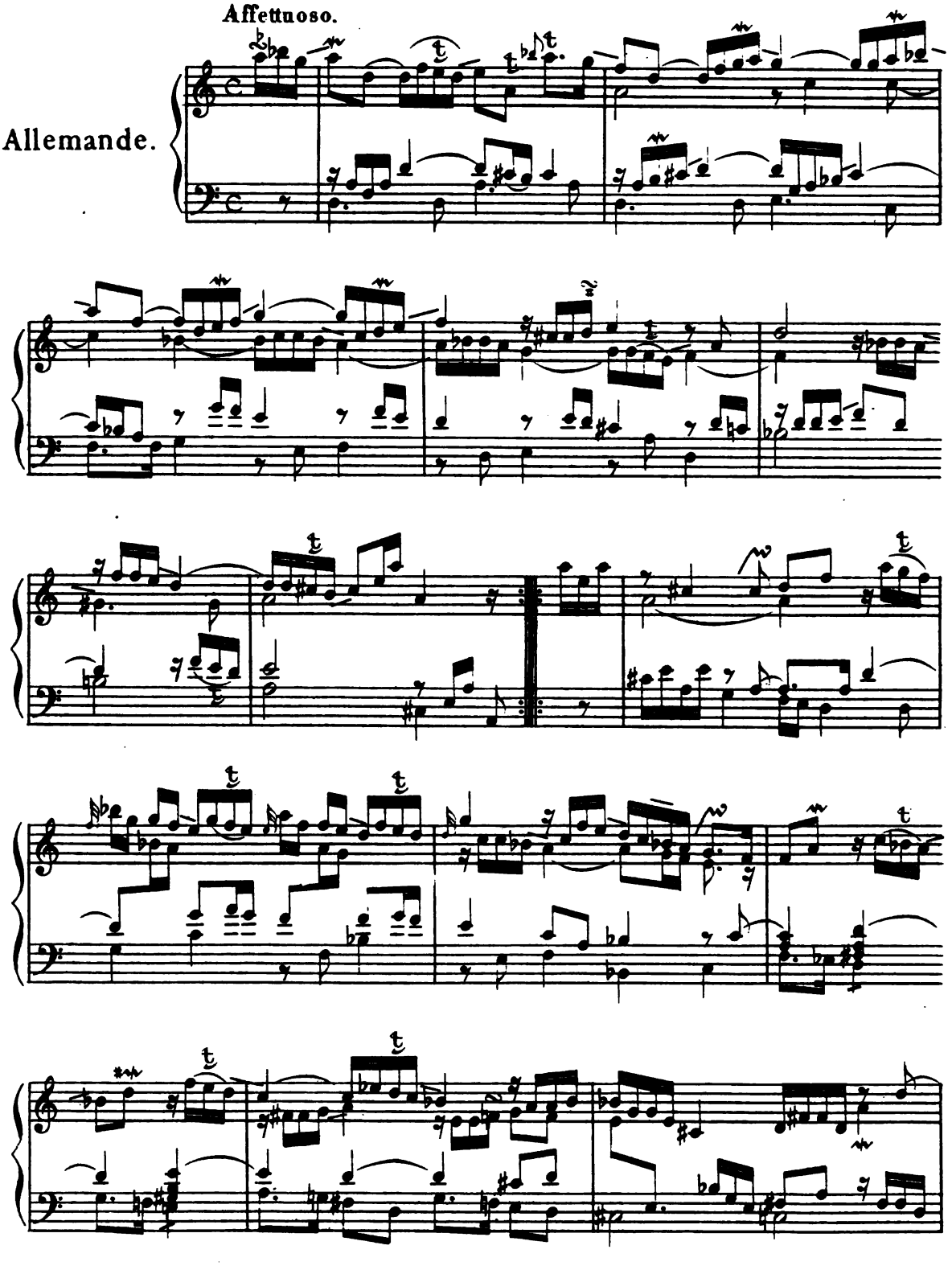
Affettuoso.

Allemande.





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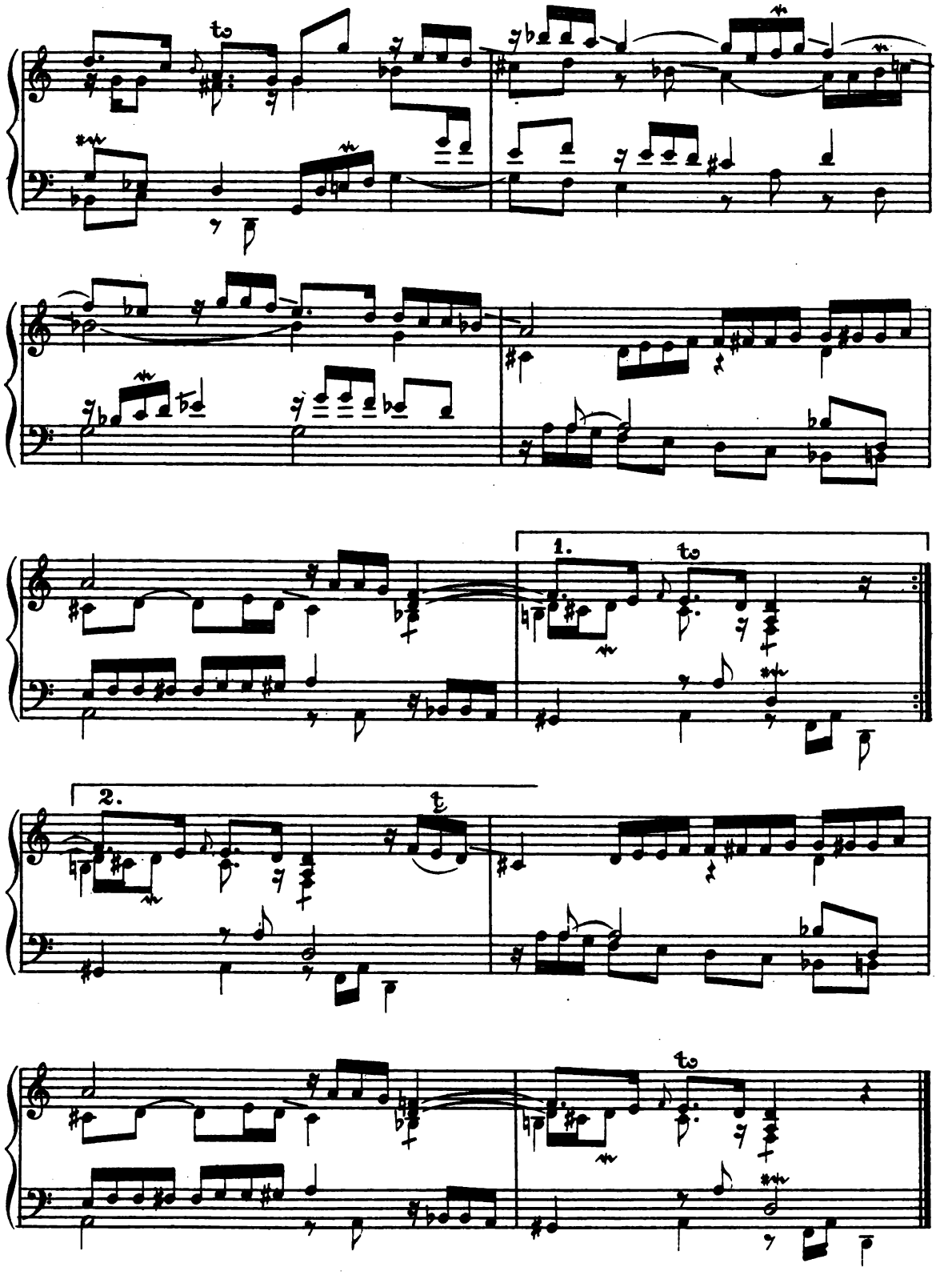




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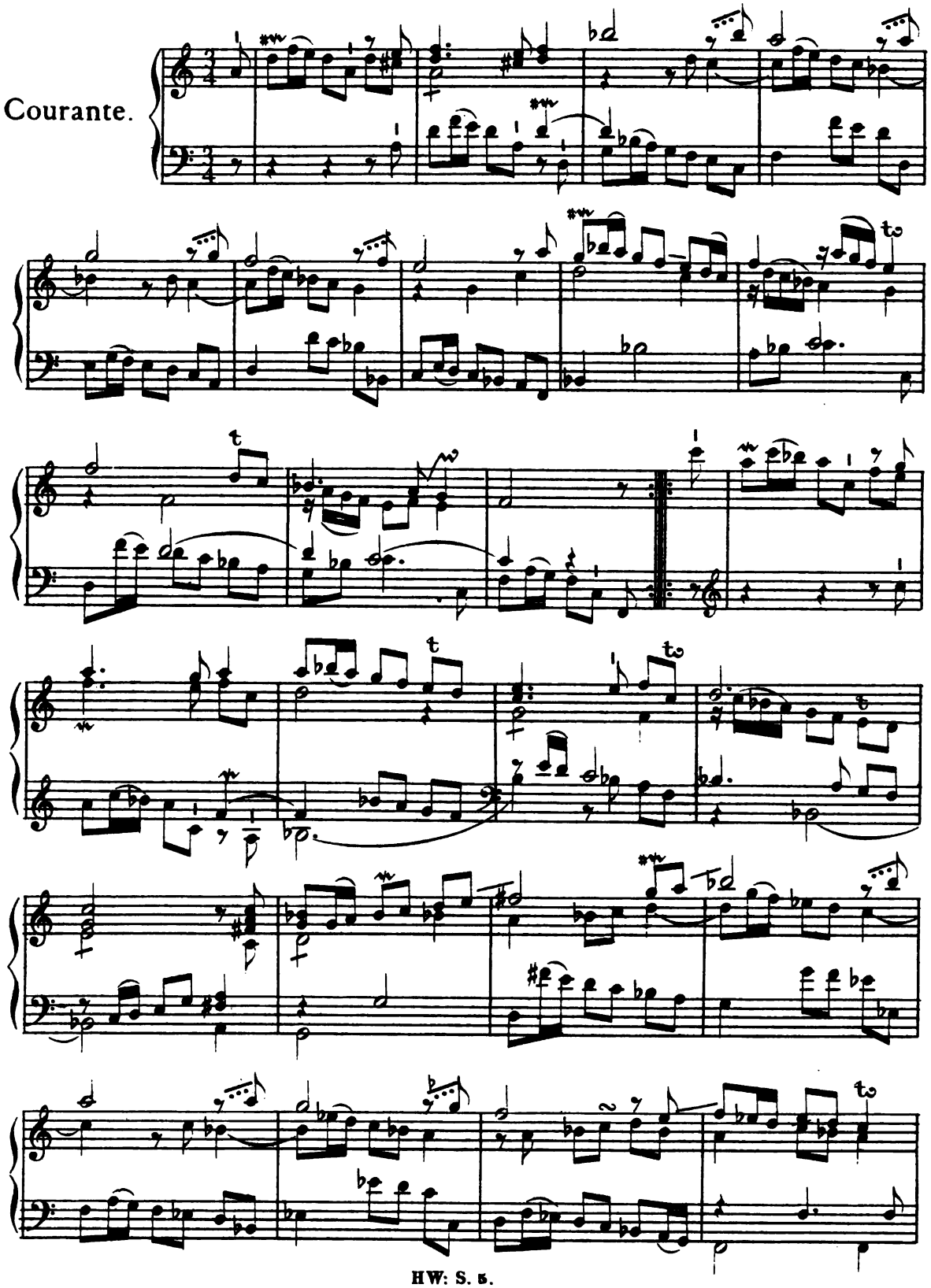
Courante.





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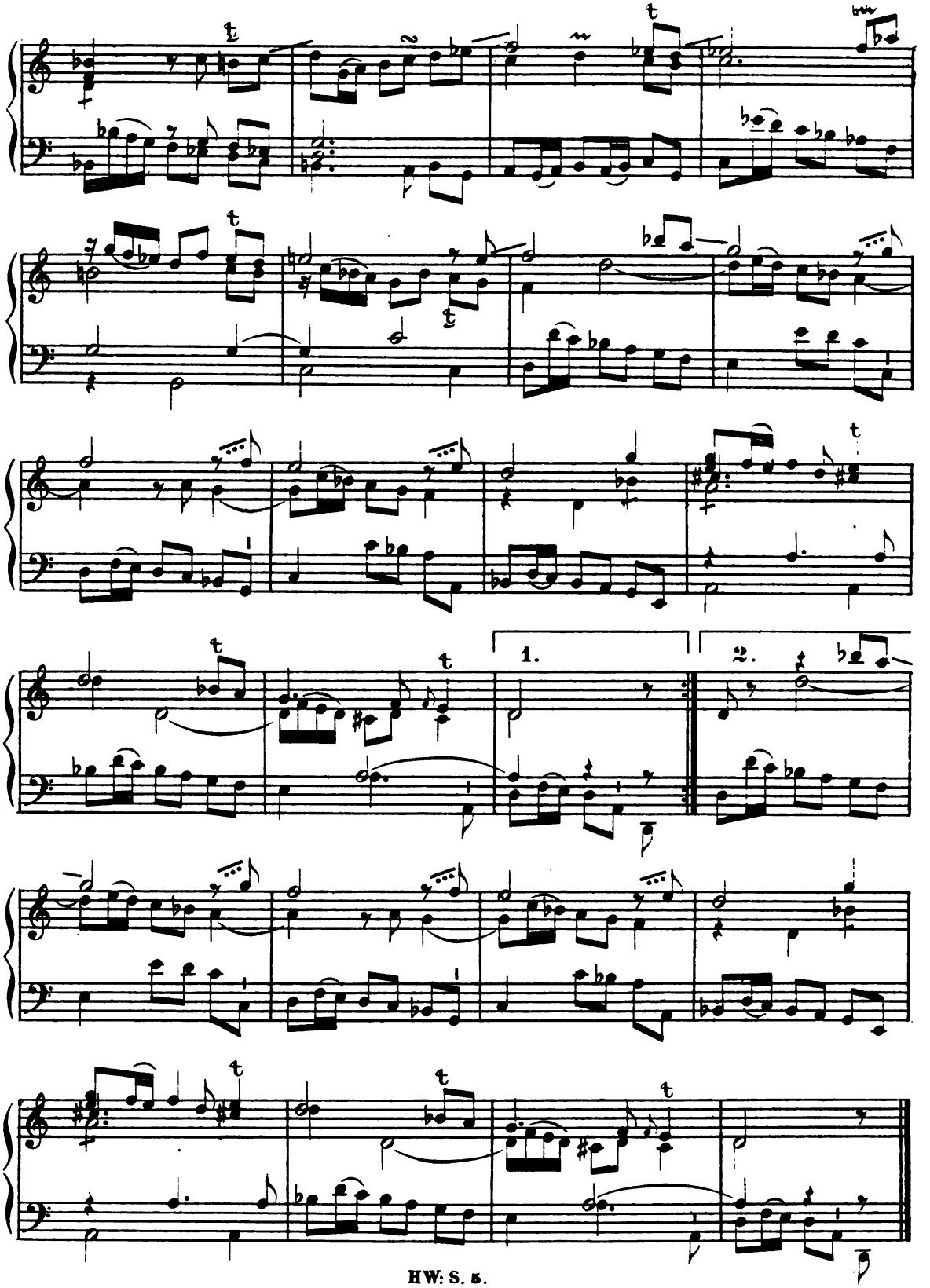


HW: S. 8.

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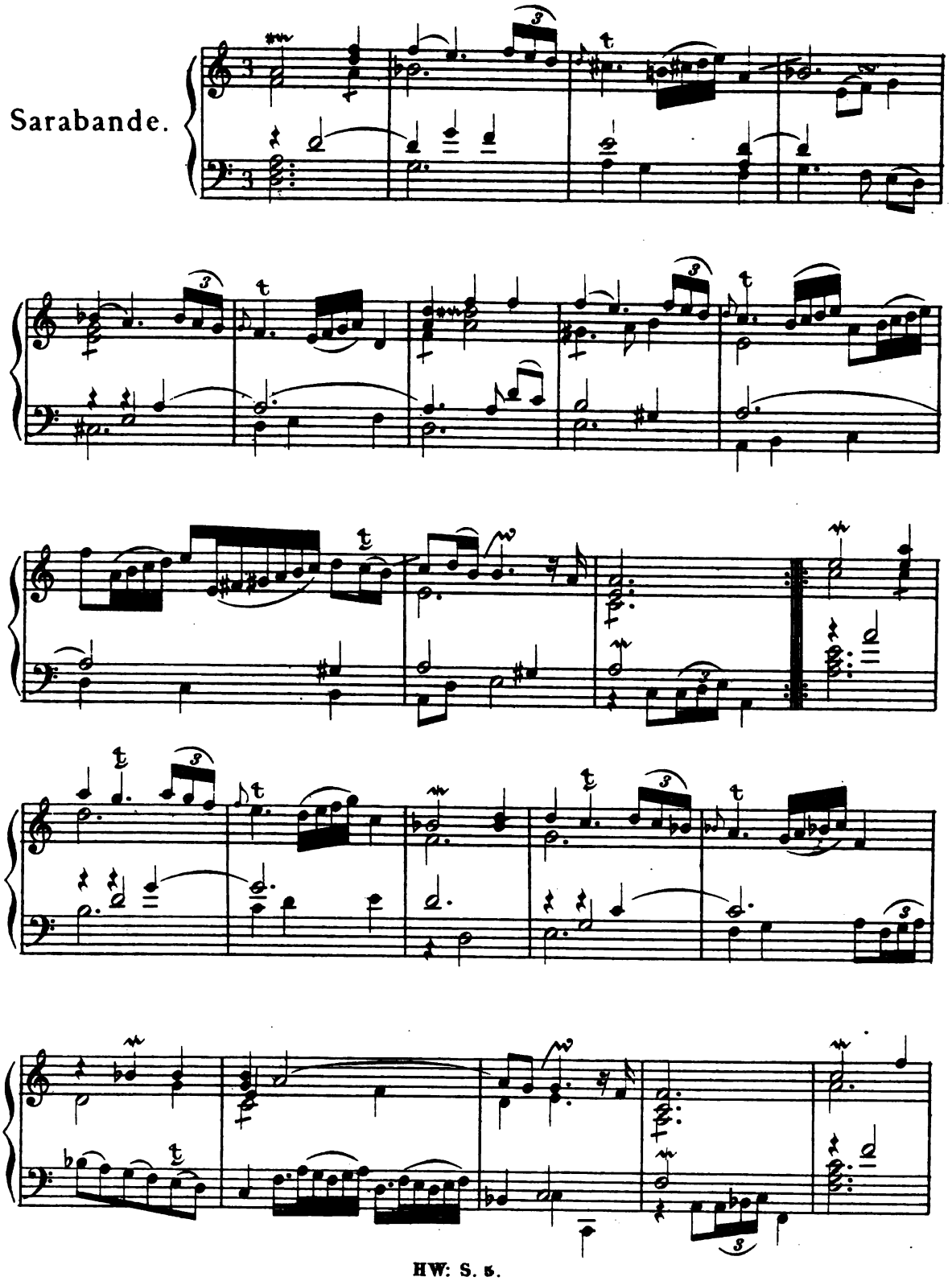
## Sarabande.



HW: S. 5.

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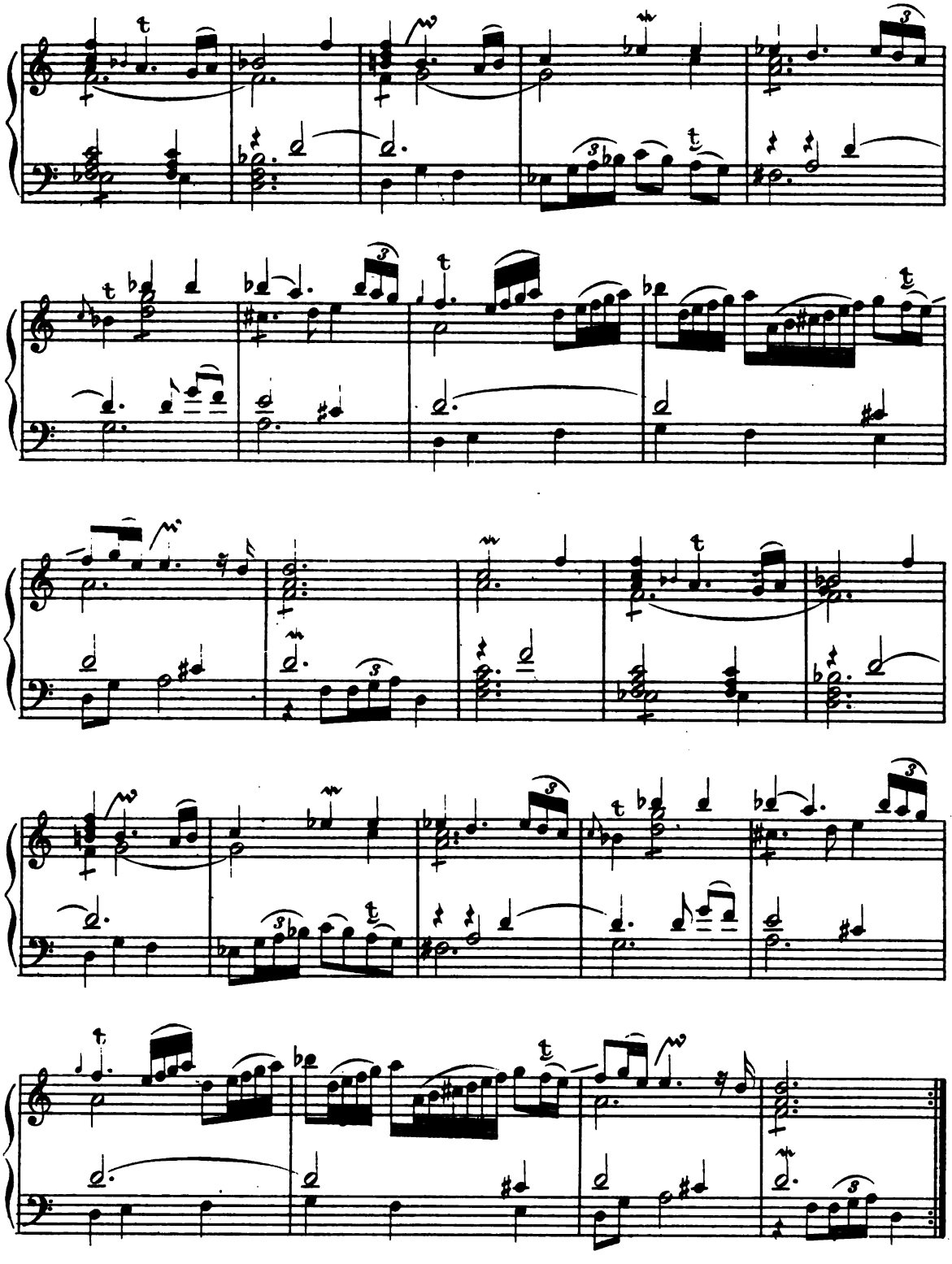

HW: S. 5.

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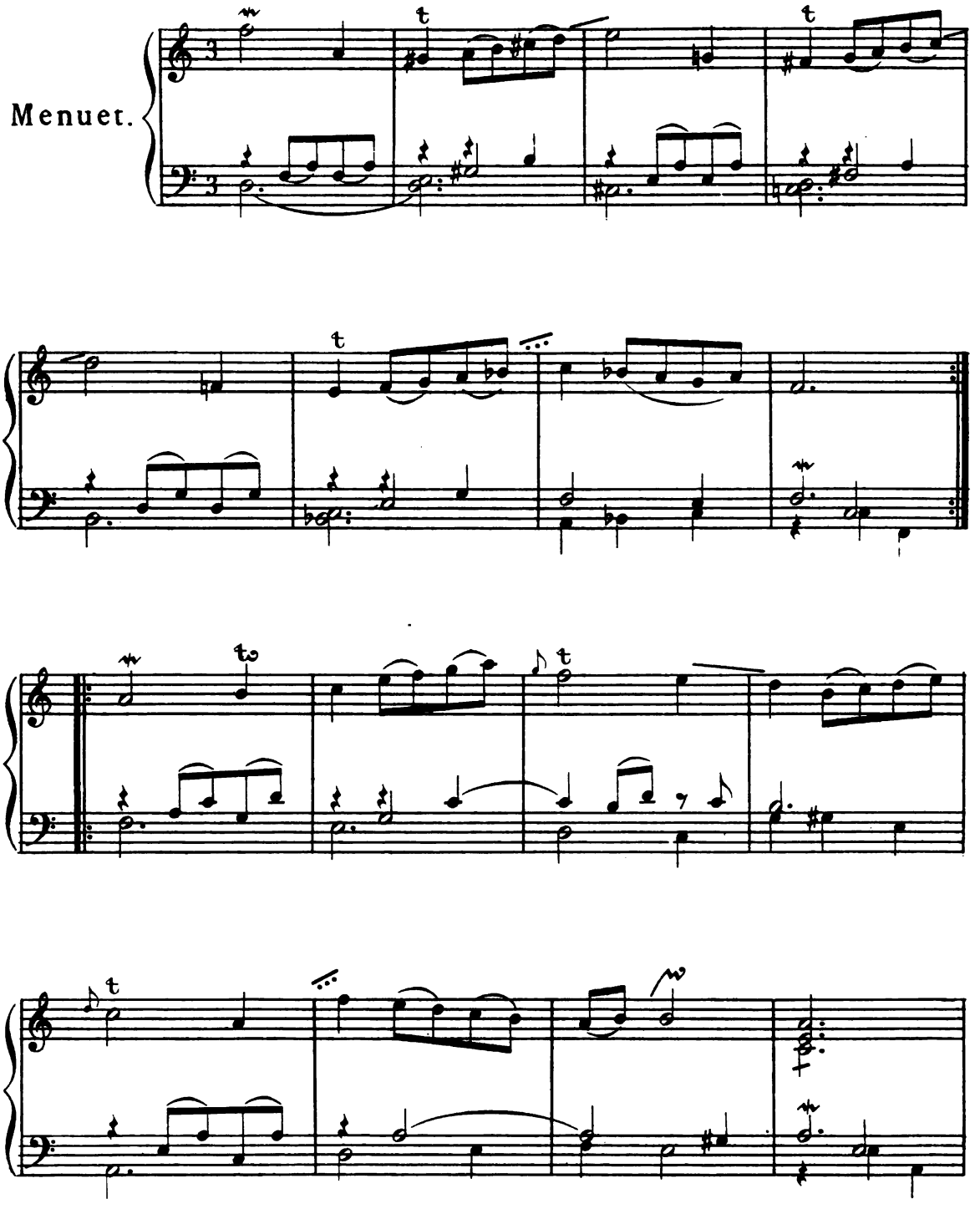


HW: S. 5.

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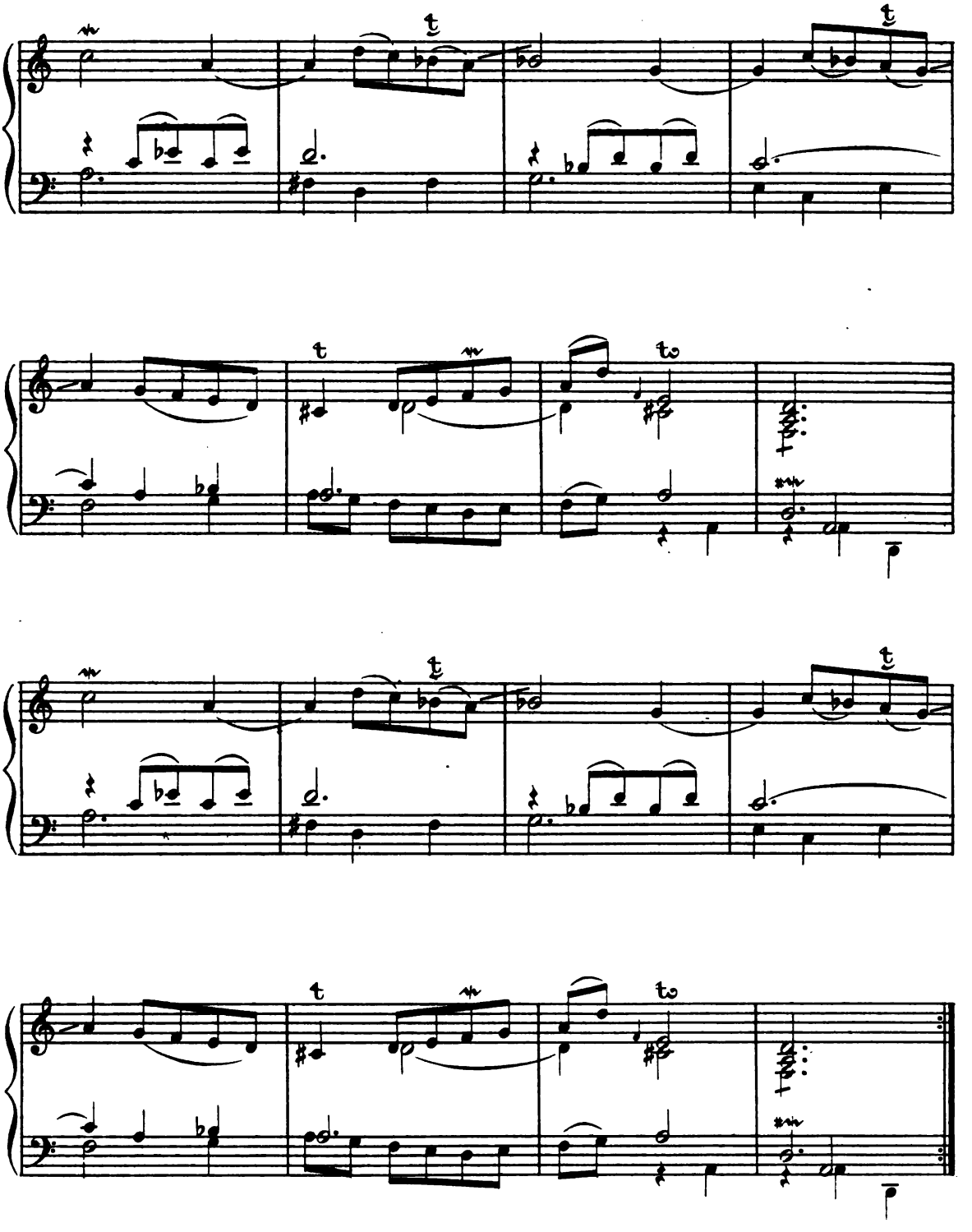

HW: 8. 5.

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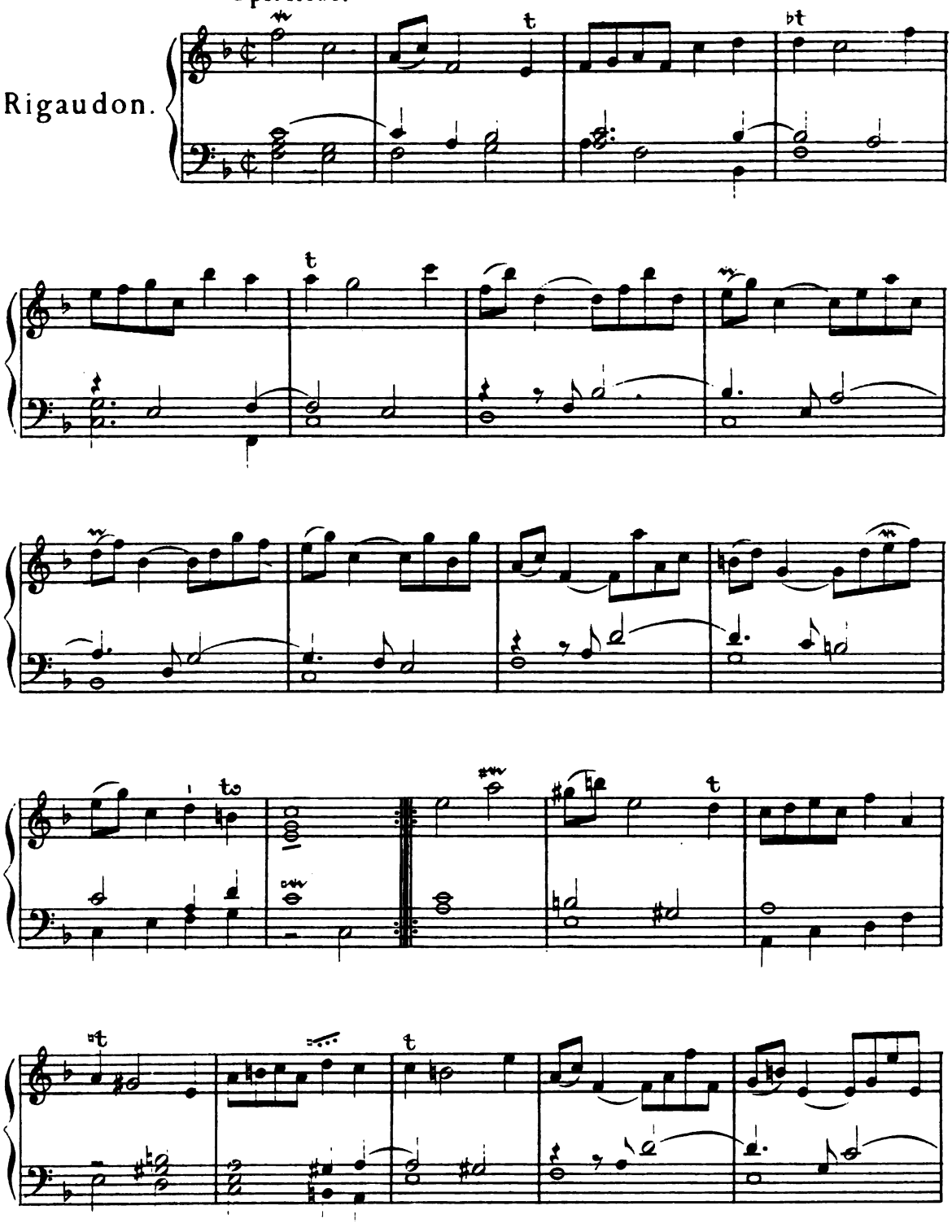
Rigaudon.

Spiritoso.





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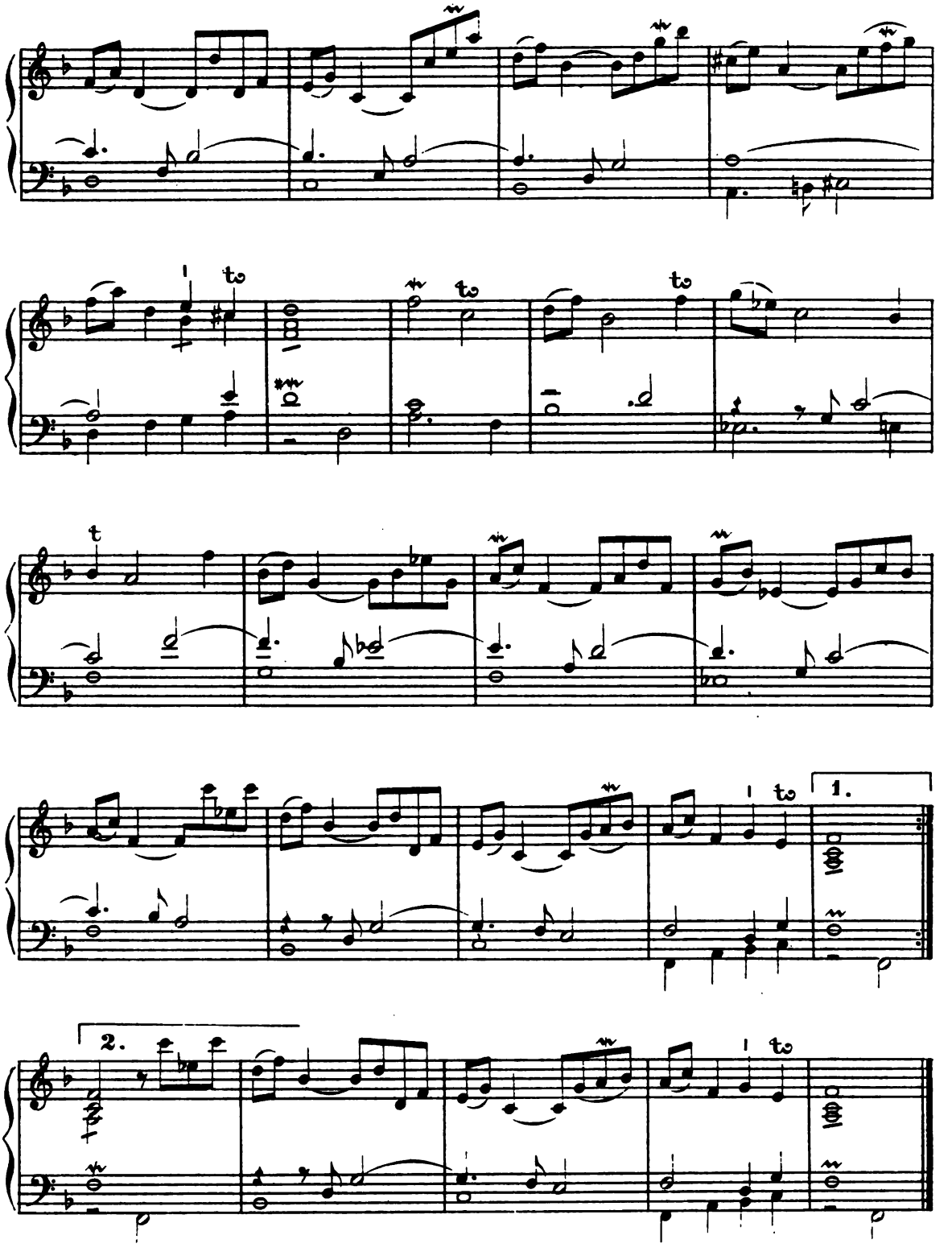




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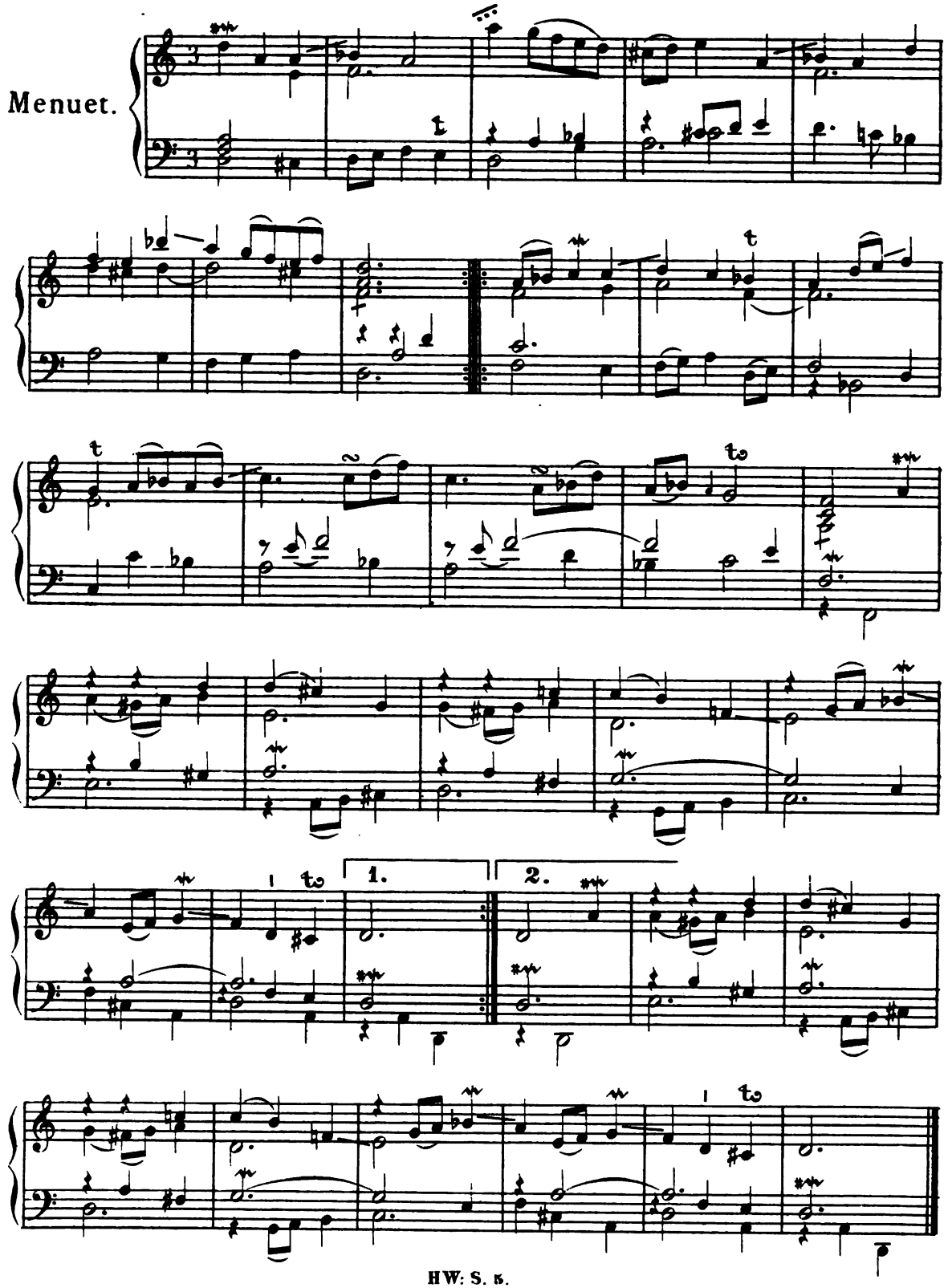


HW: S. 8.

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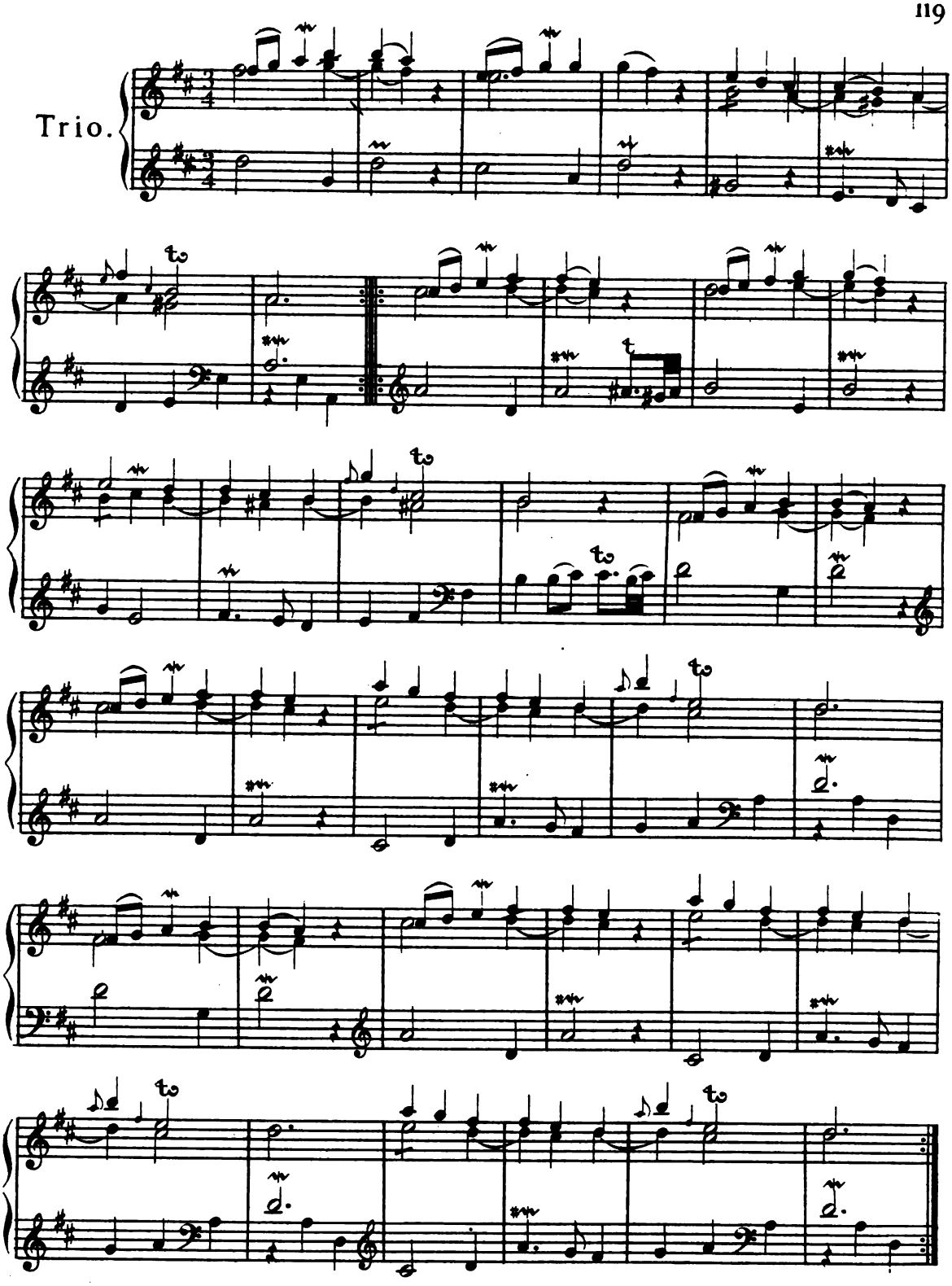


Menuet da Capo.

HW: S.5.

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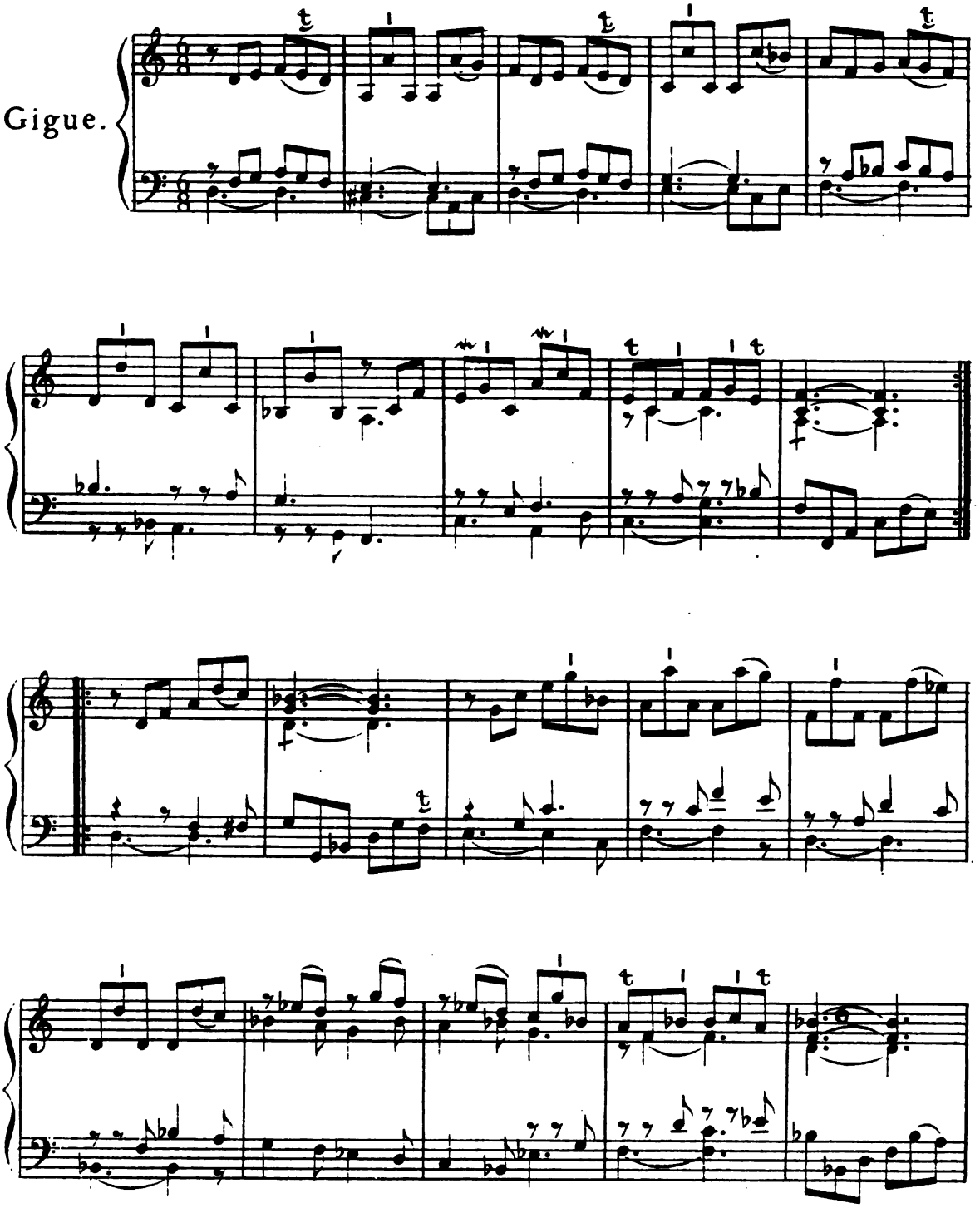
Gigue.



HW: S. 5.

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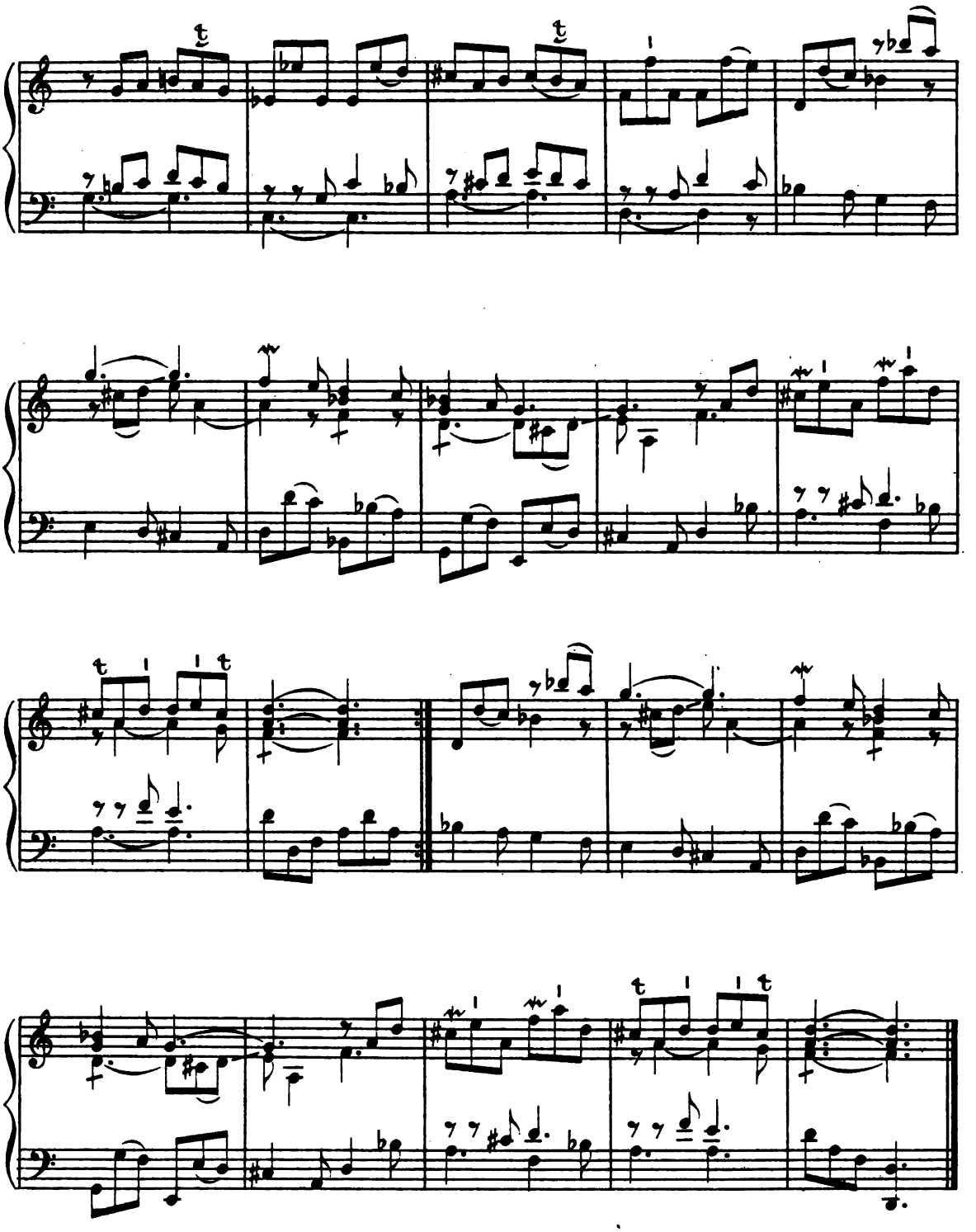

HW: S. 6.

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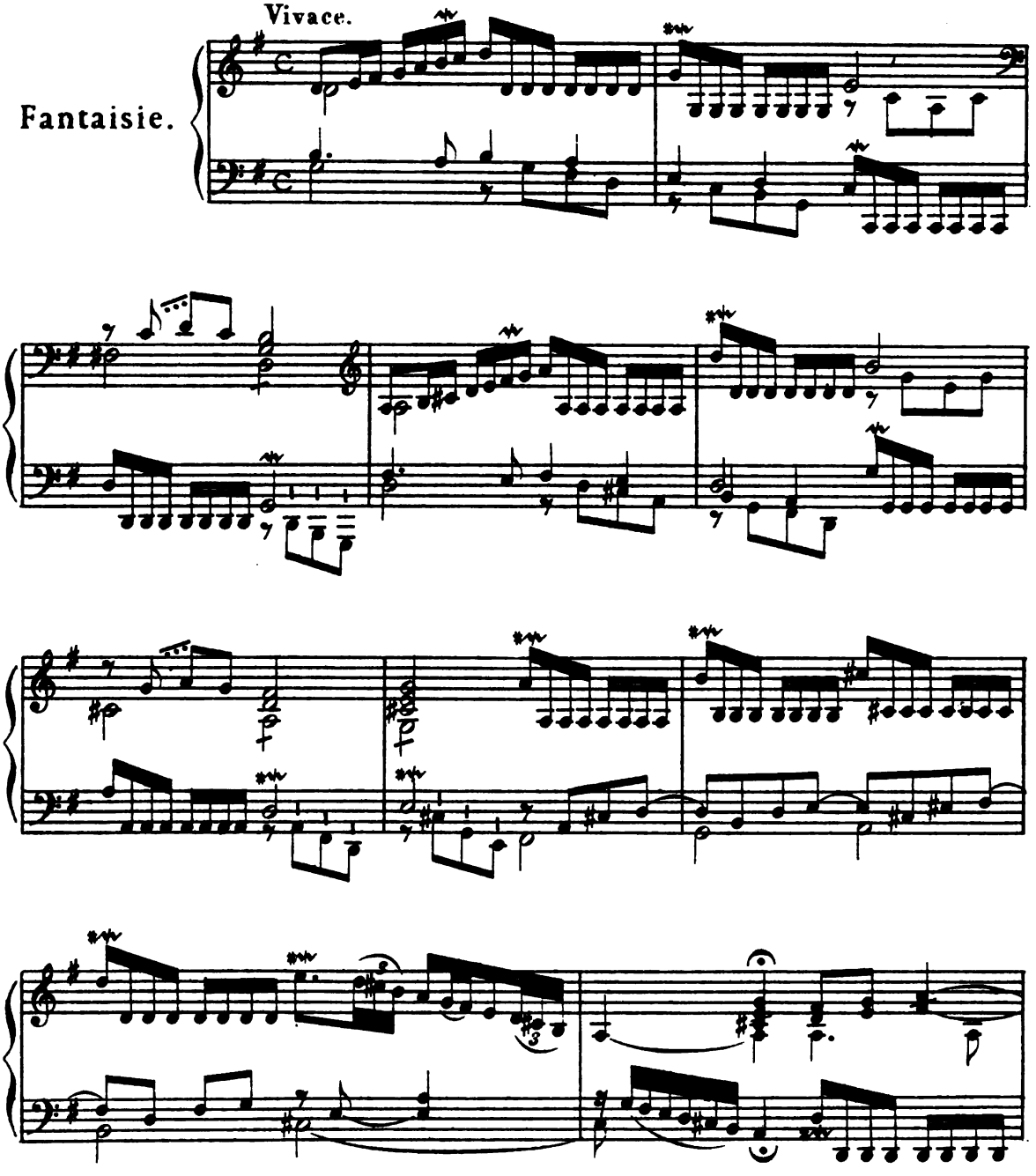
# VI.

Fantaisie.

Vivace.





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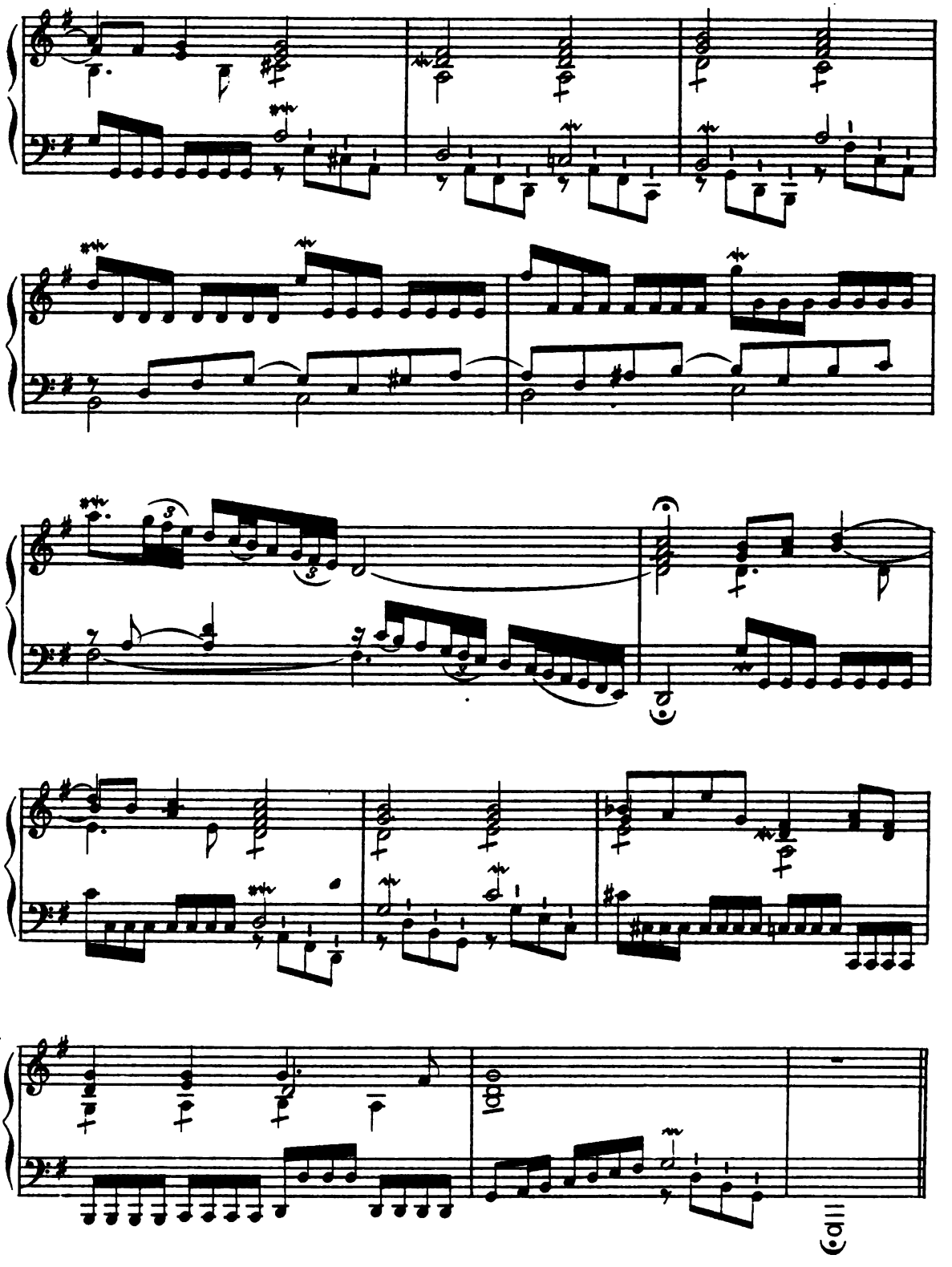

HW: S. s.

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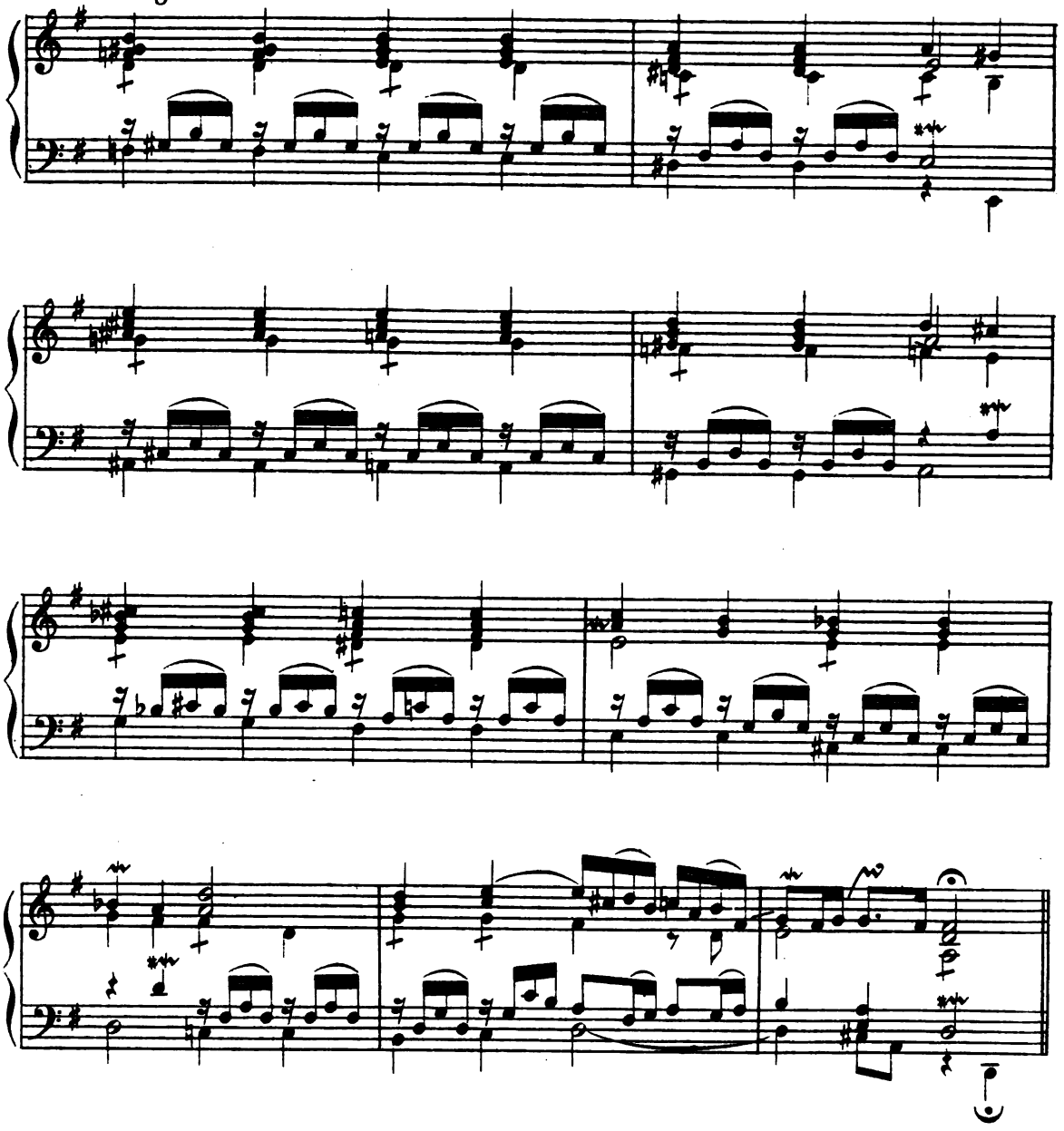
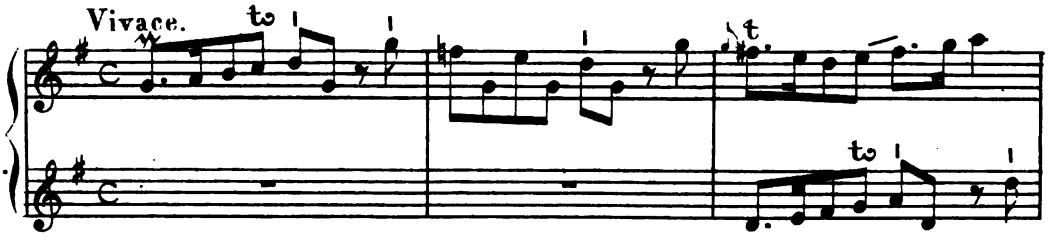
Adagio.



Vivace.

FUGA a quattro.





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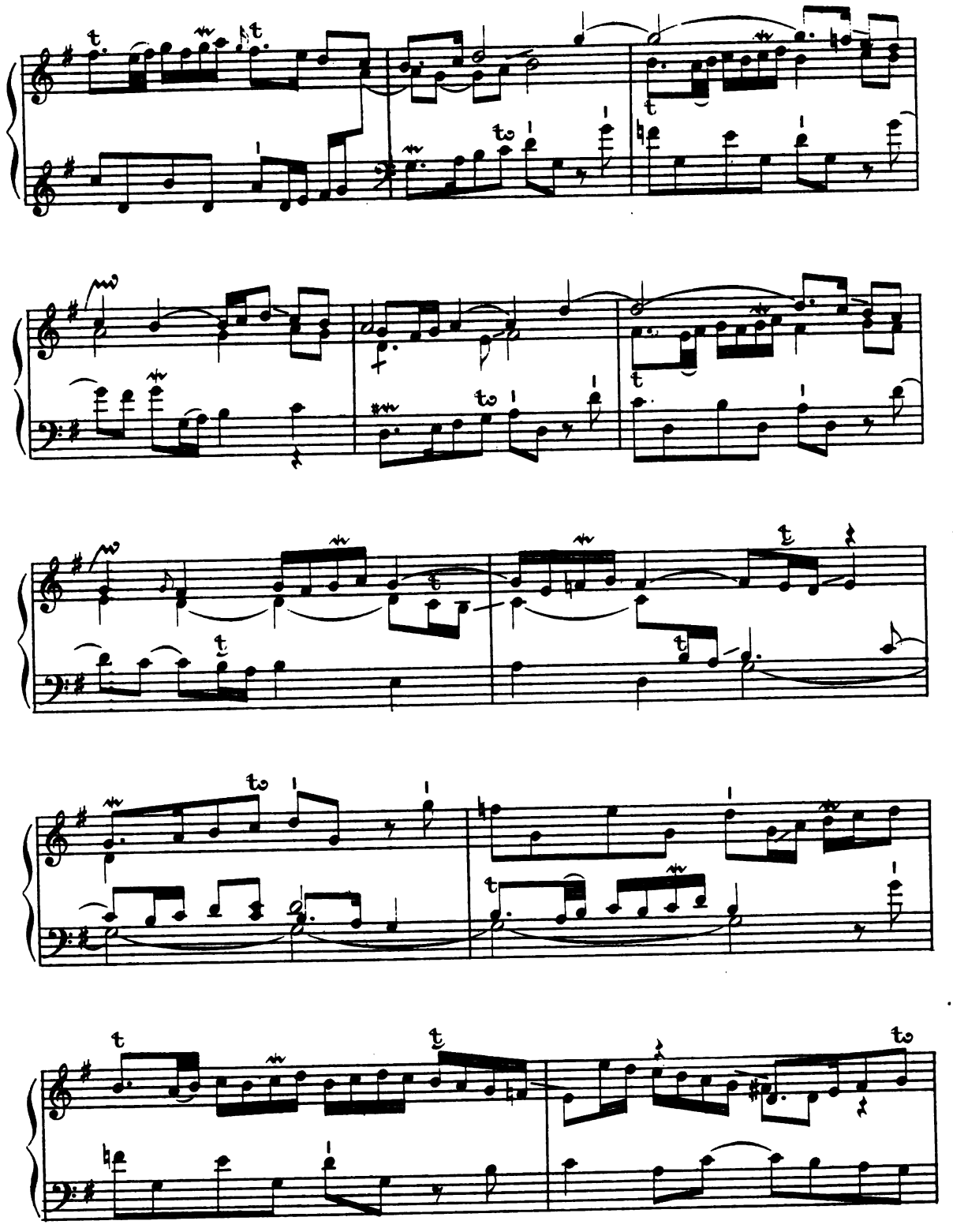

HW: S. 5.

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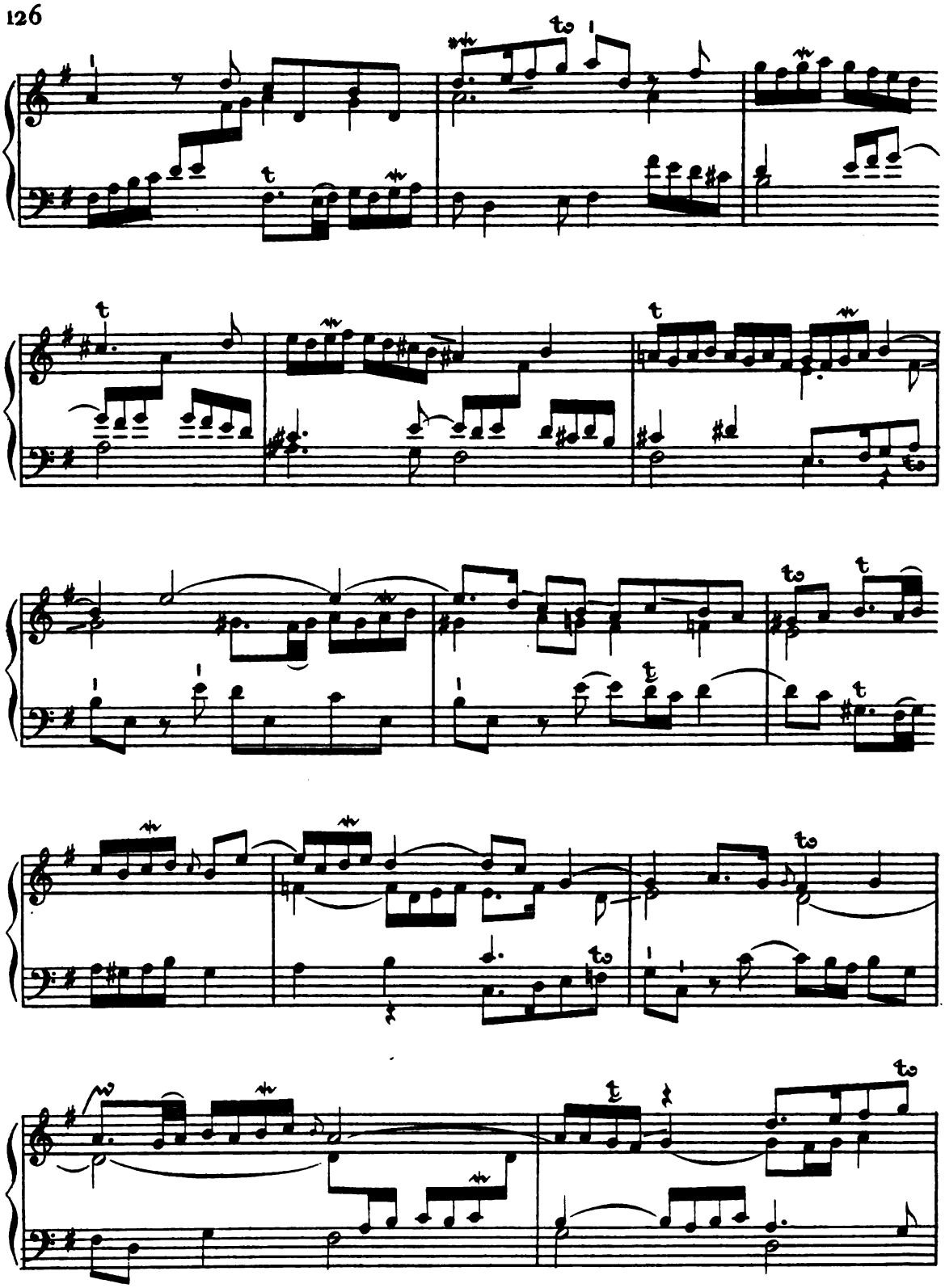

HW: S. 8.

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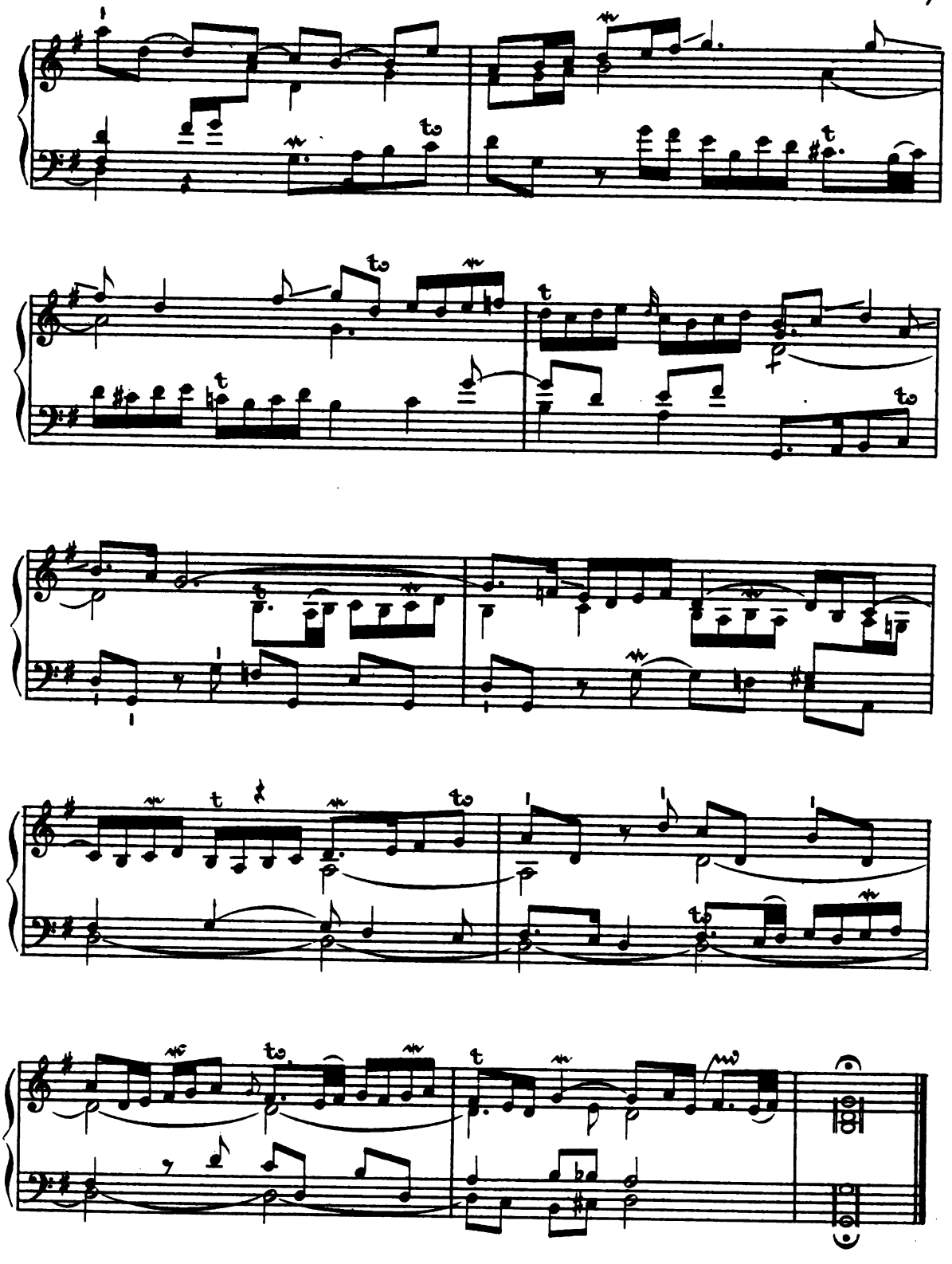



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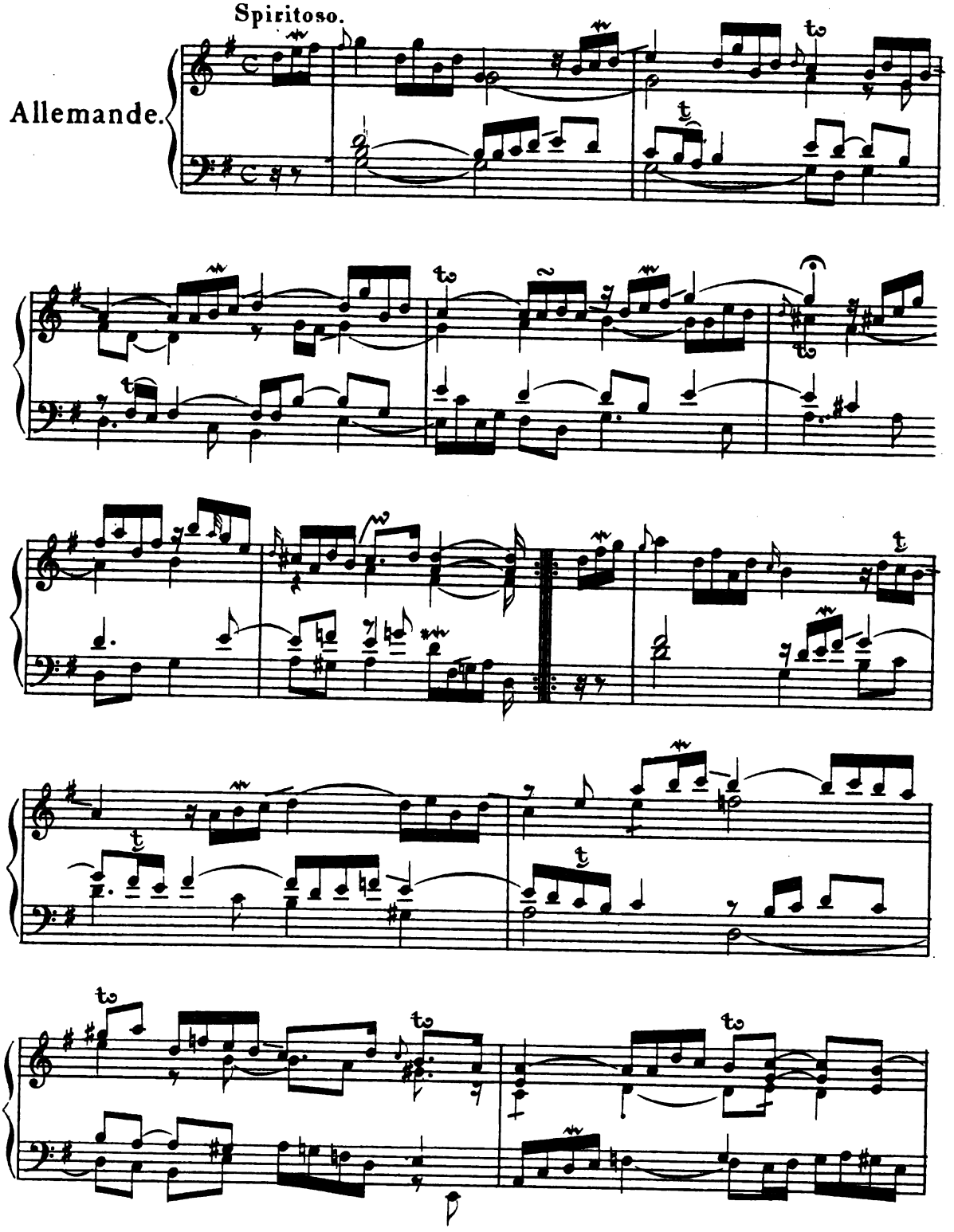
Spiritoso.

Allemande.





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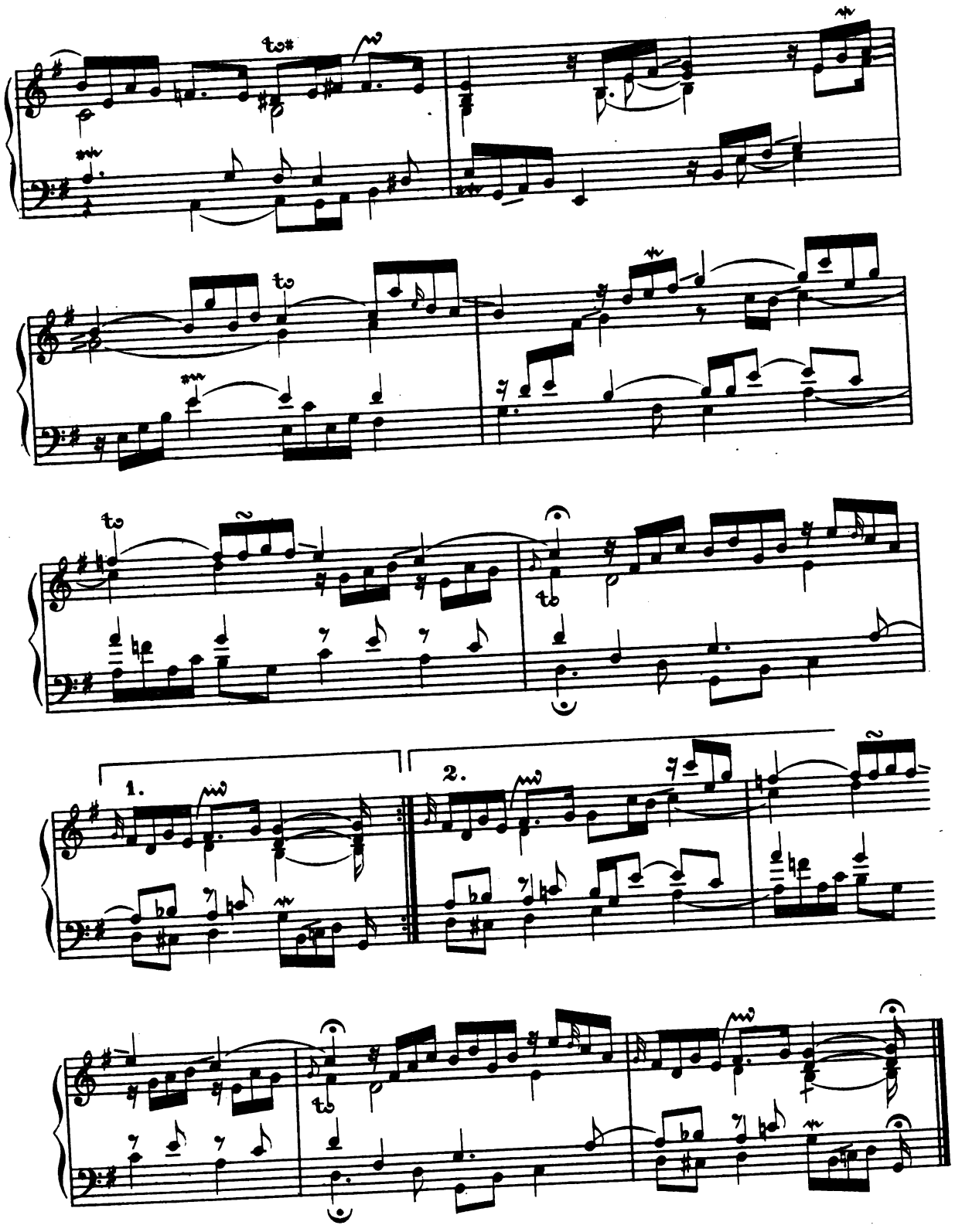


HW: S. 5.

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Allemande.

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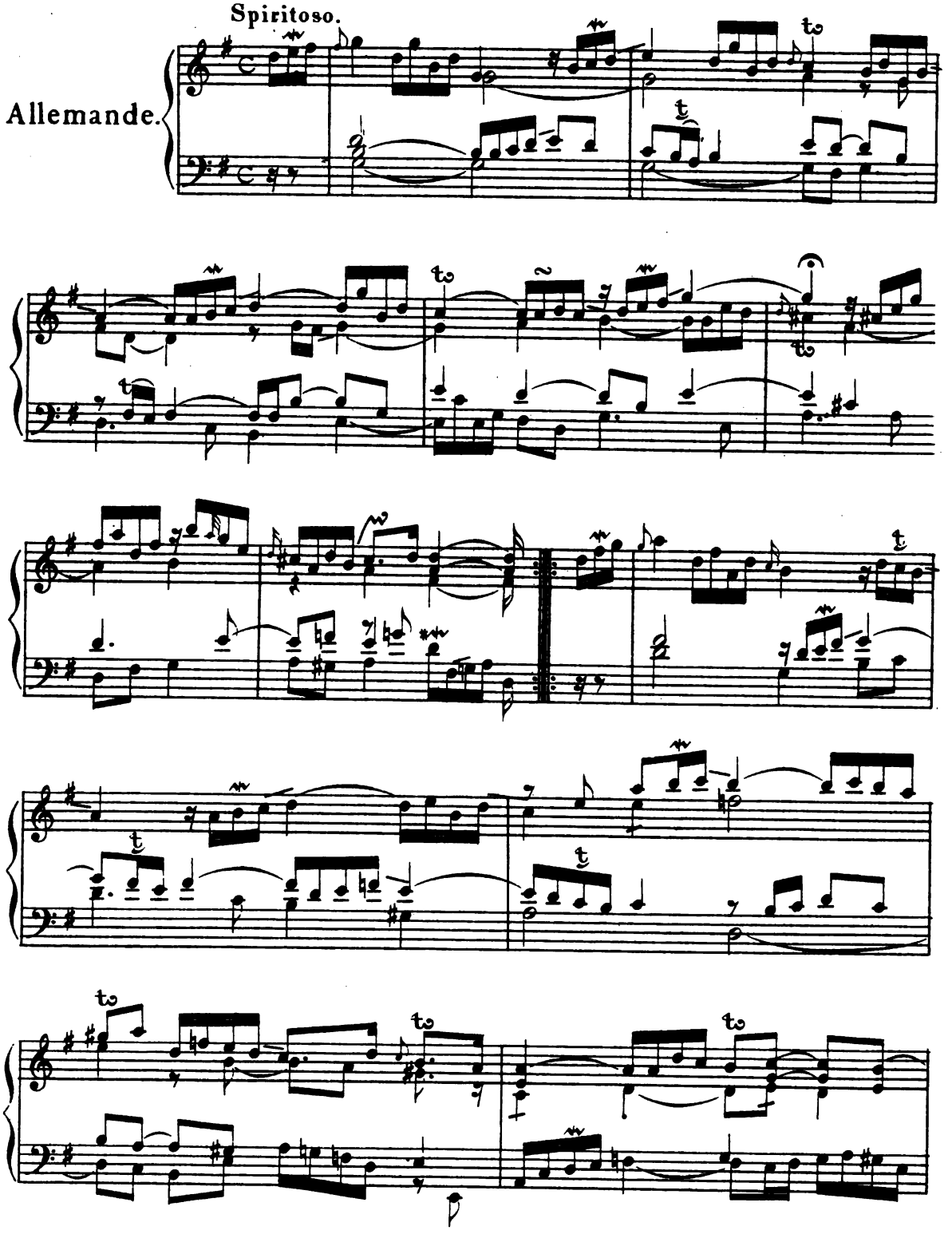



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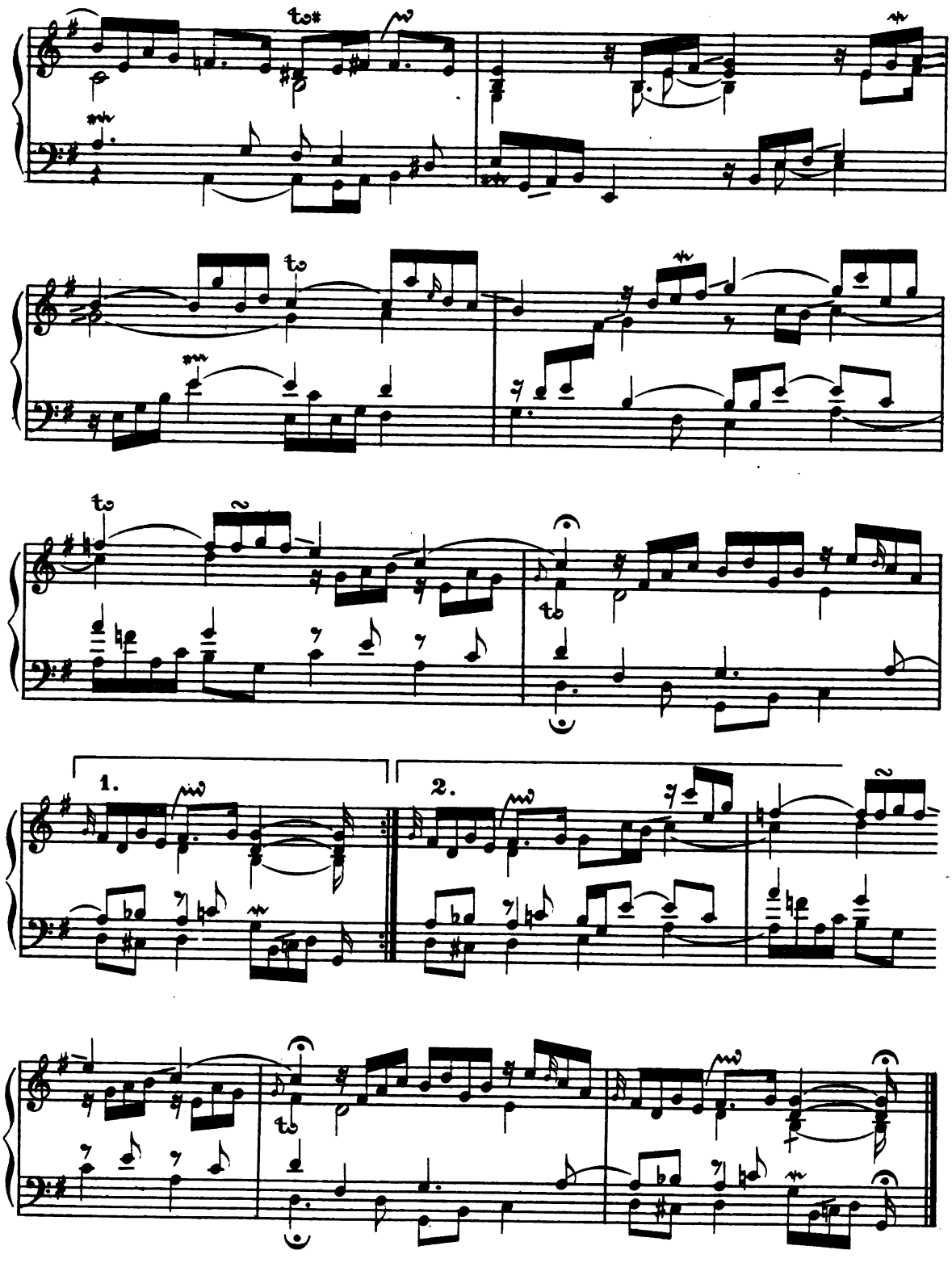


HW: S. s.

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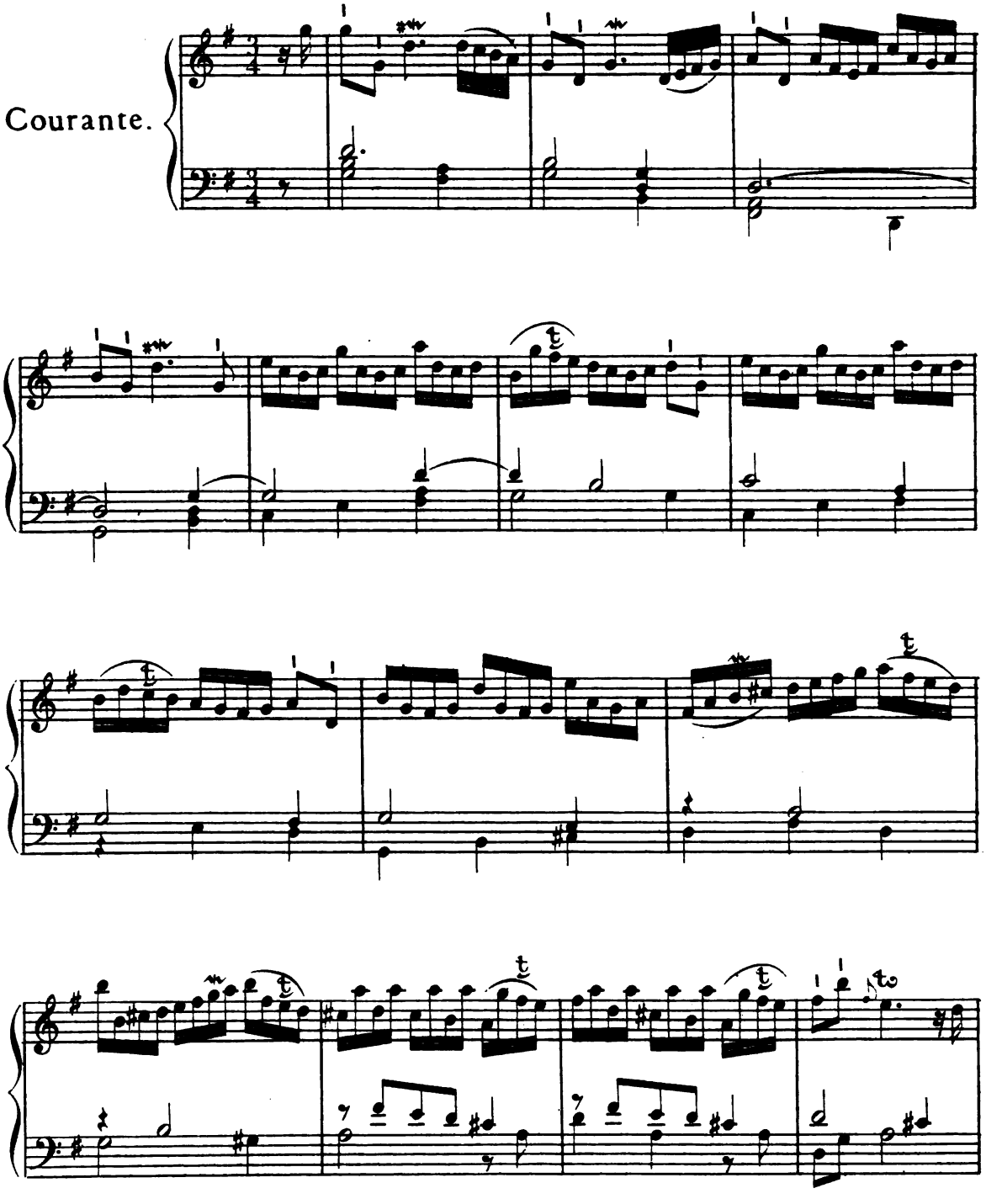



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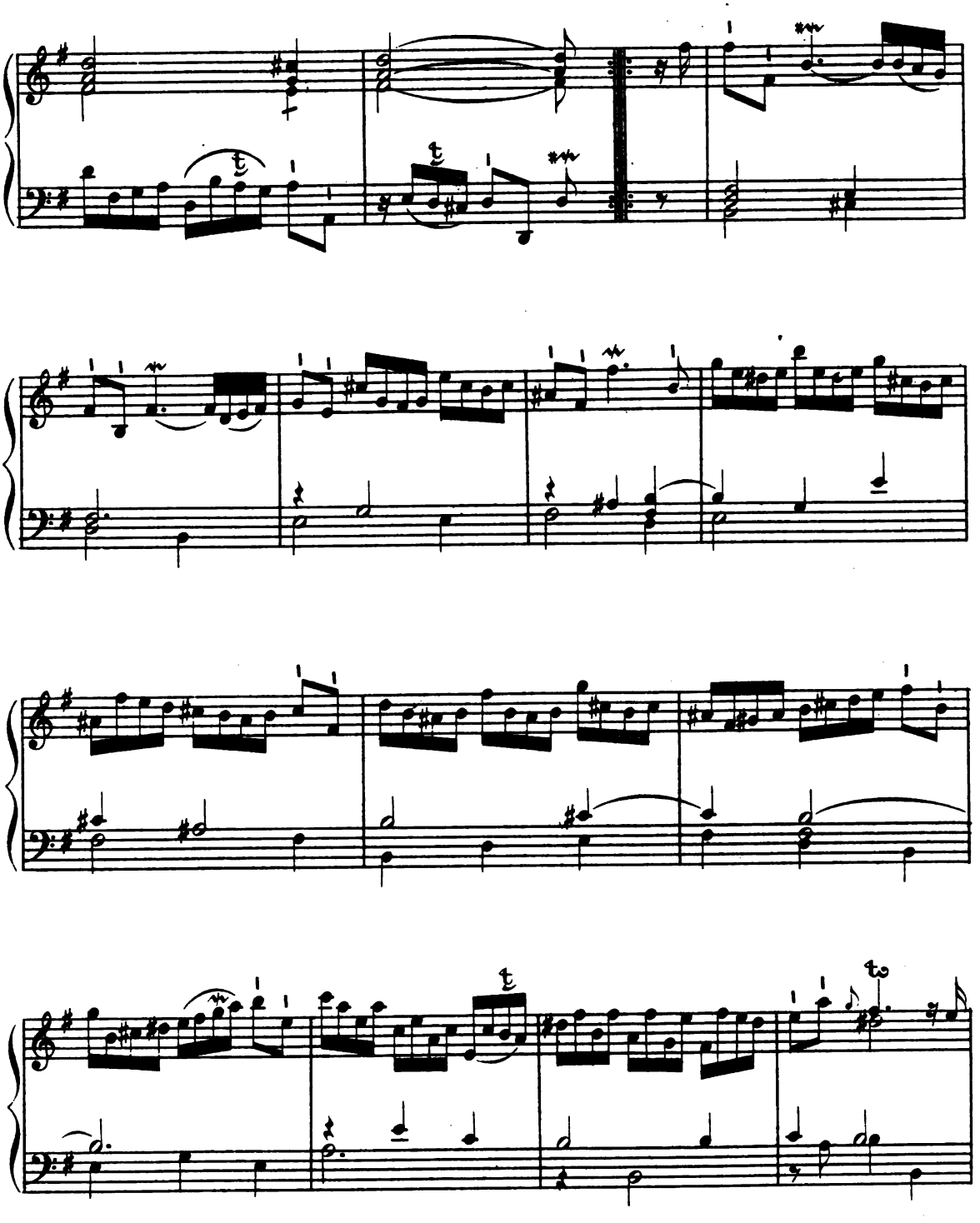

HW: S. 5.

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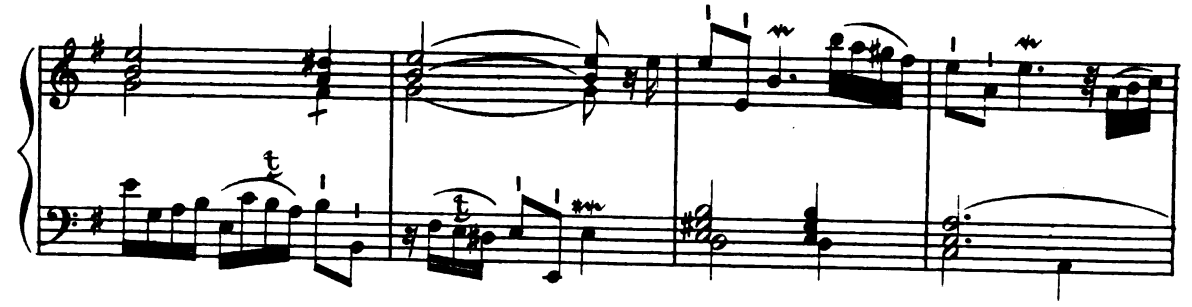

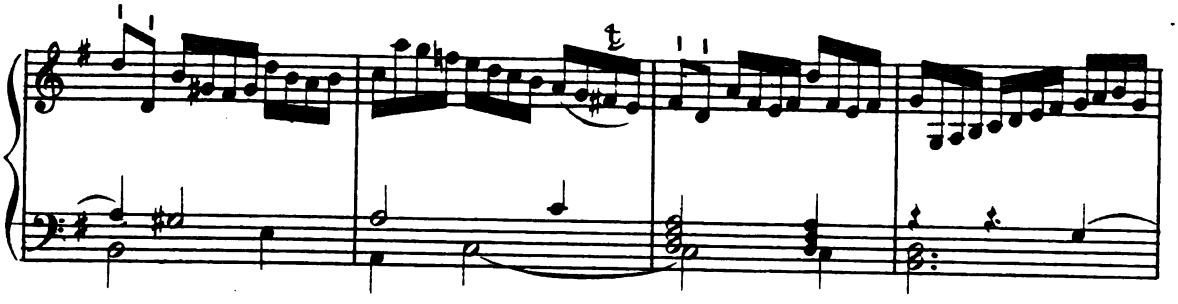

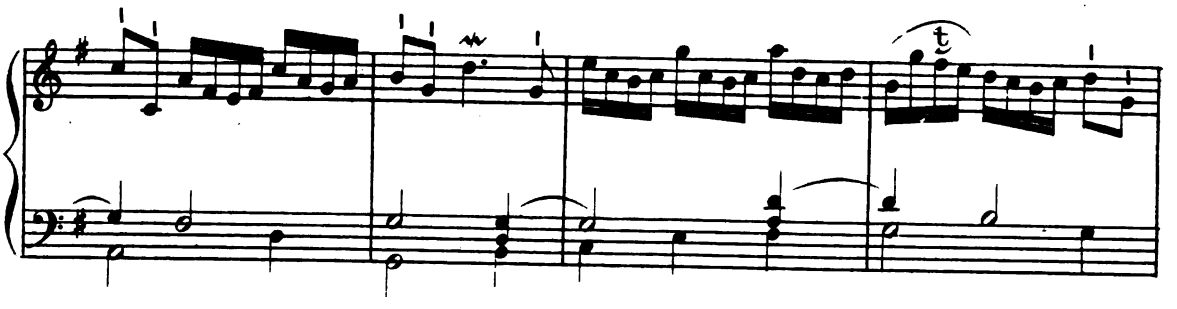

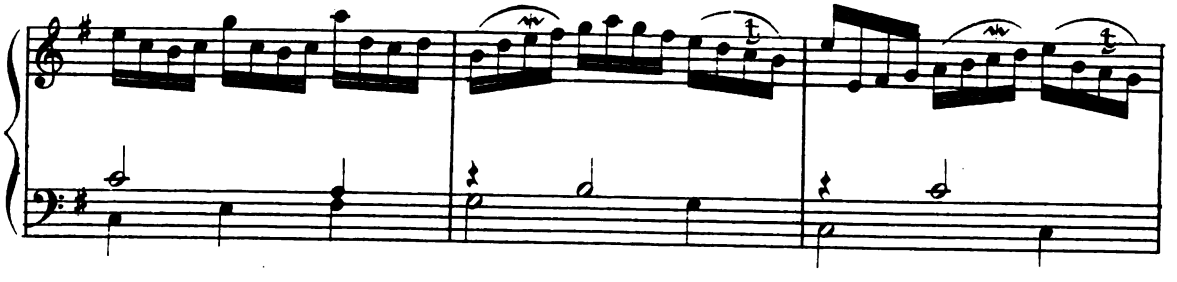



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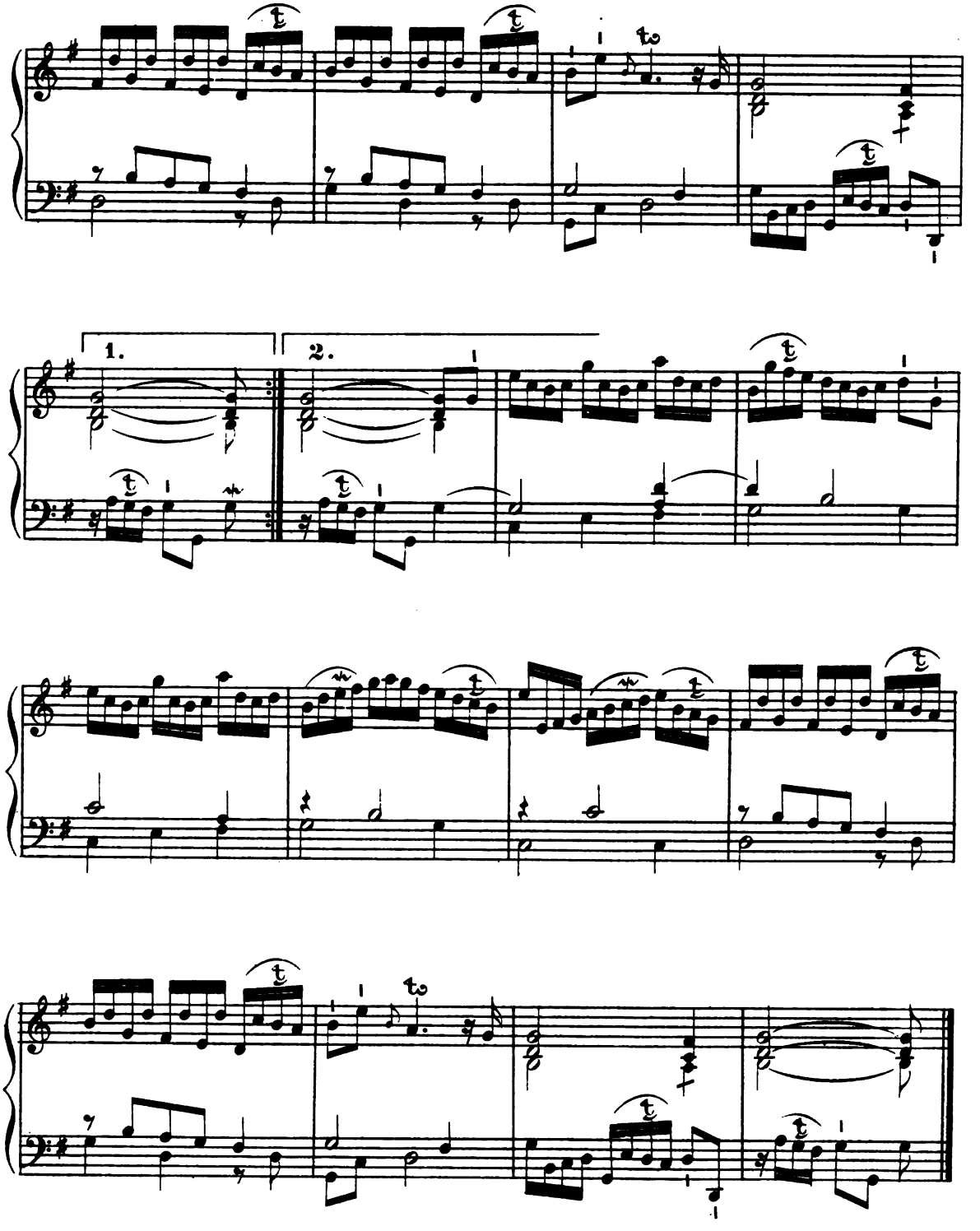


HW: S. 8.

Digitized by Google

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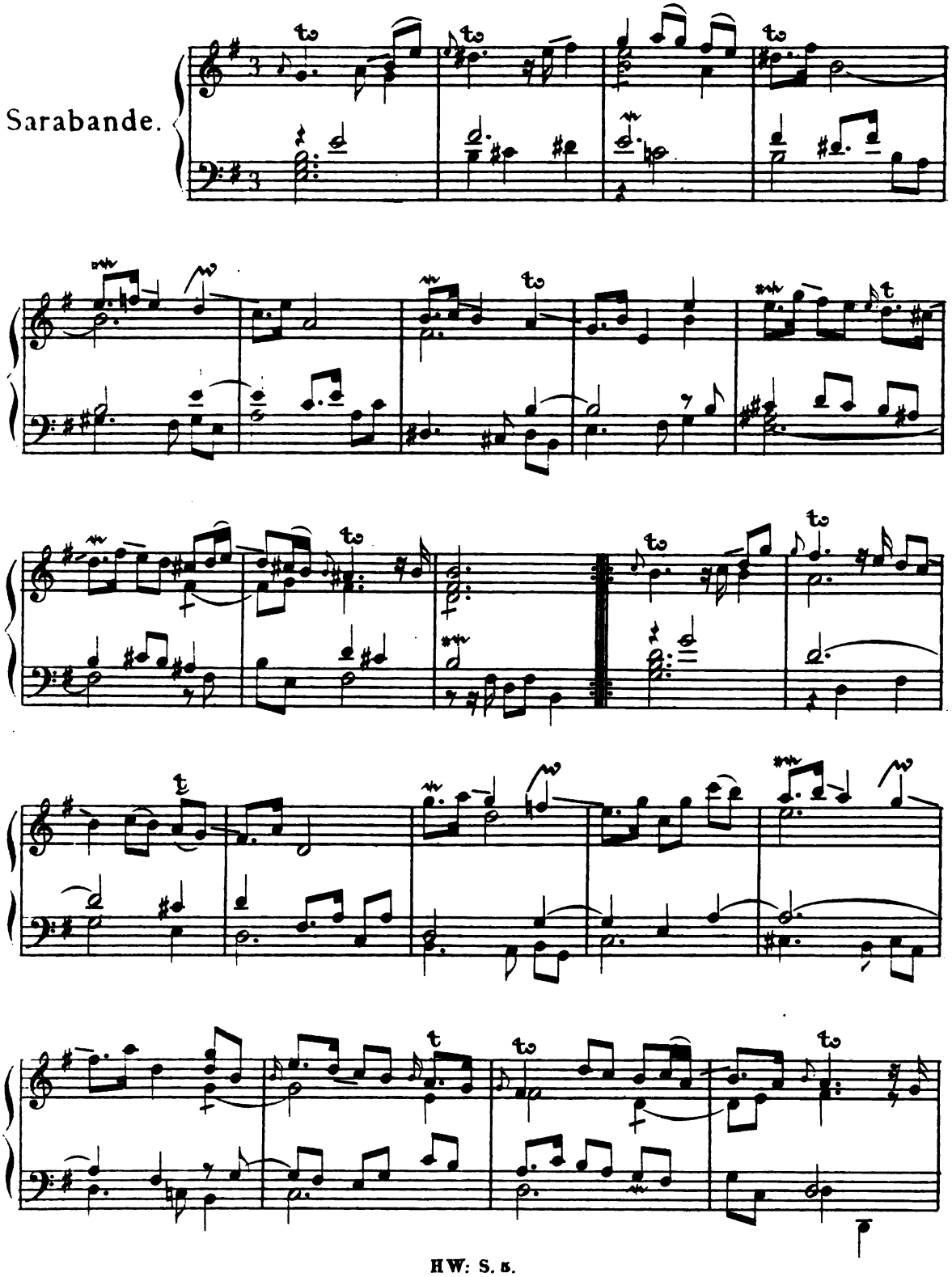

HW: S. 8.

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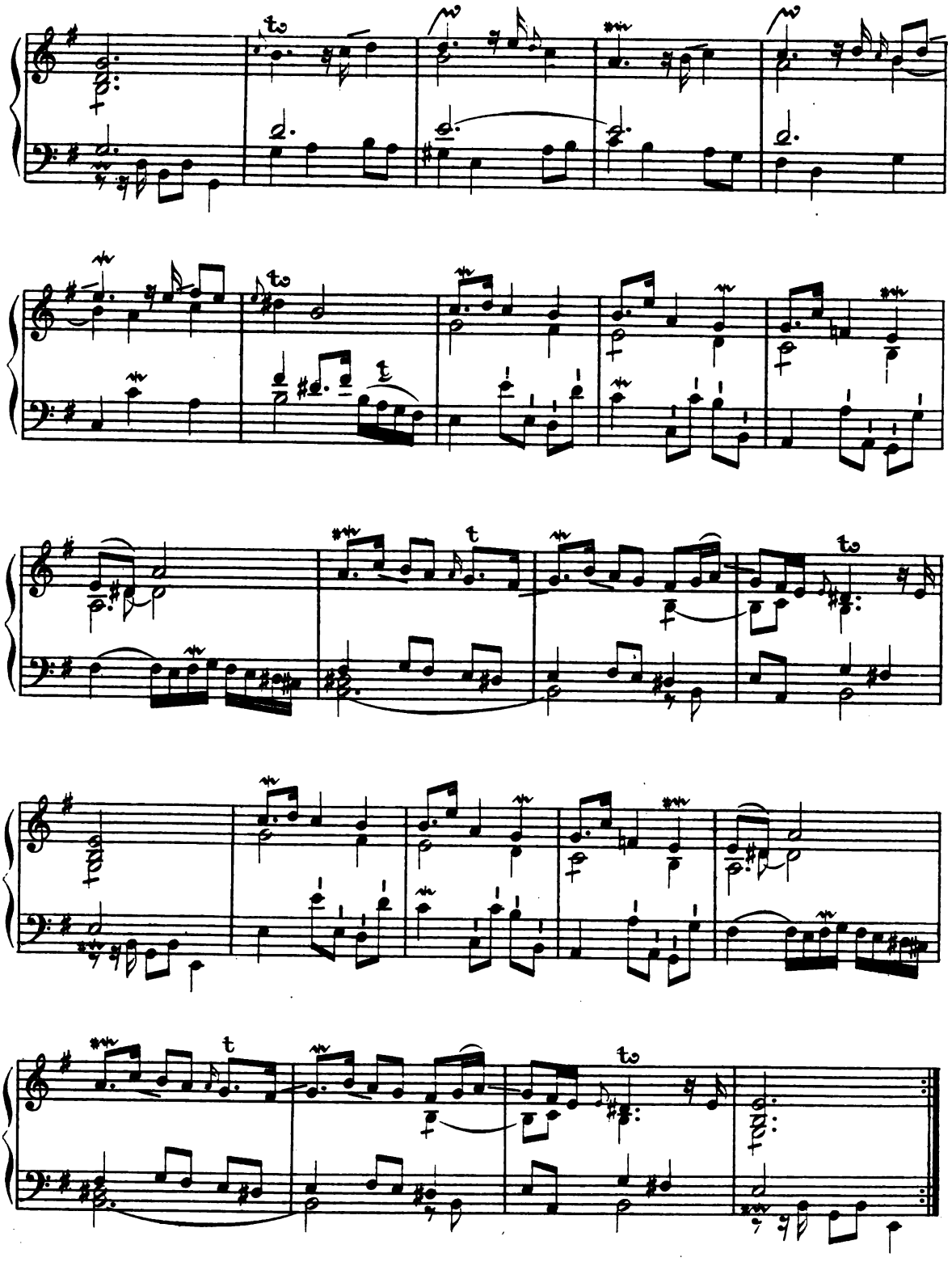

HW: S. 5.

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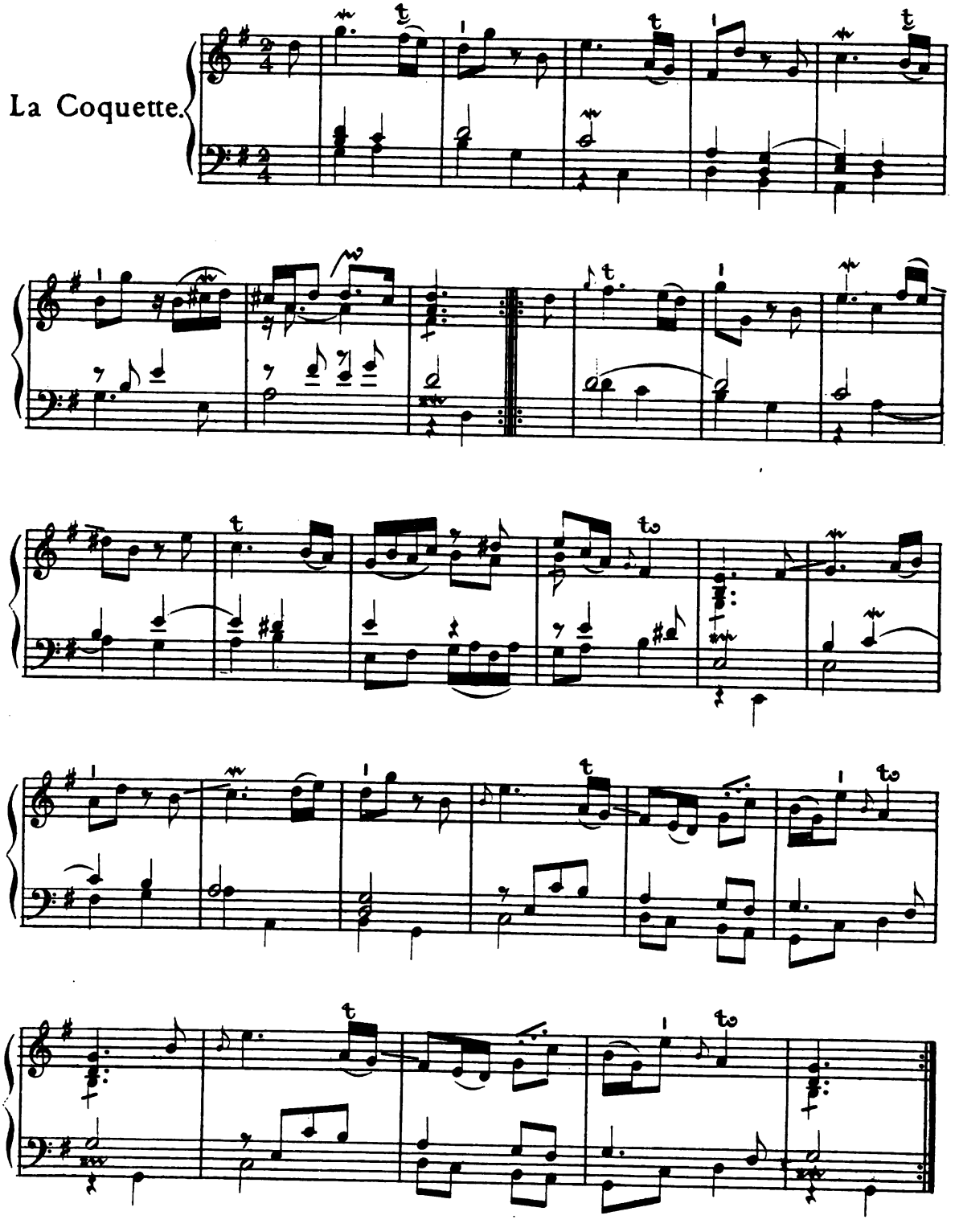
La Coquette.





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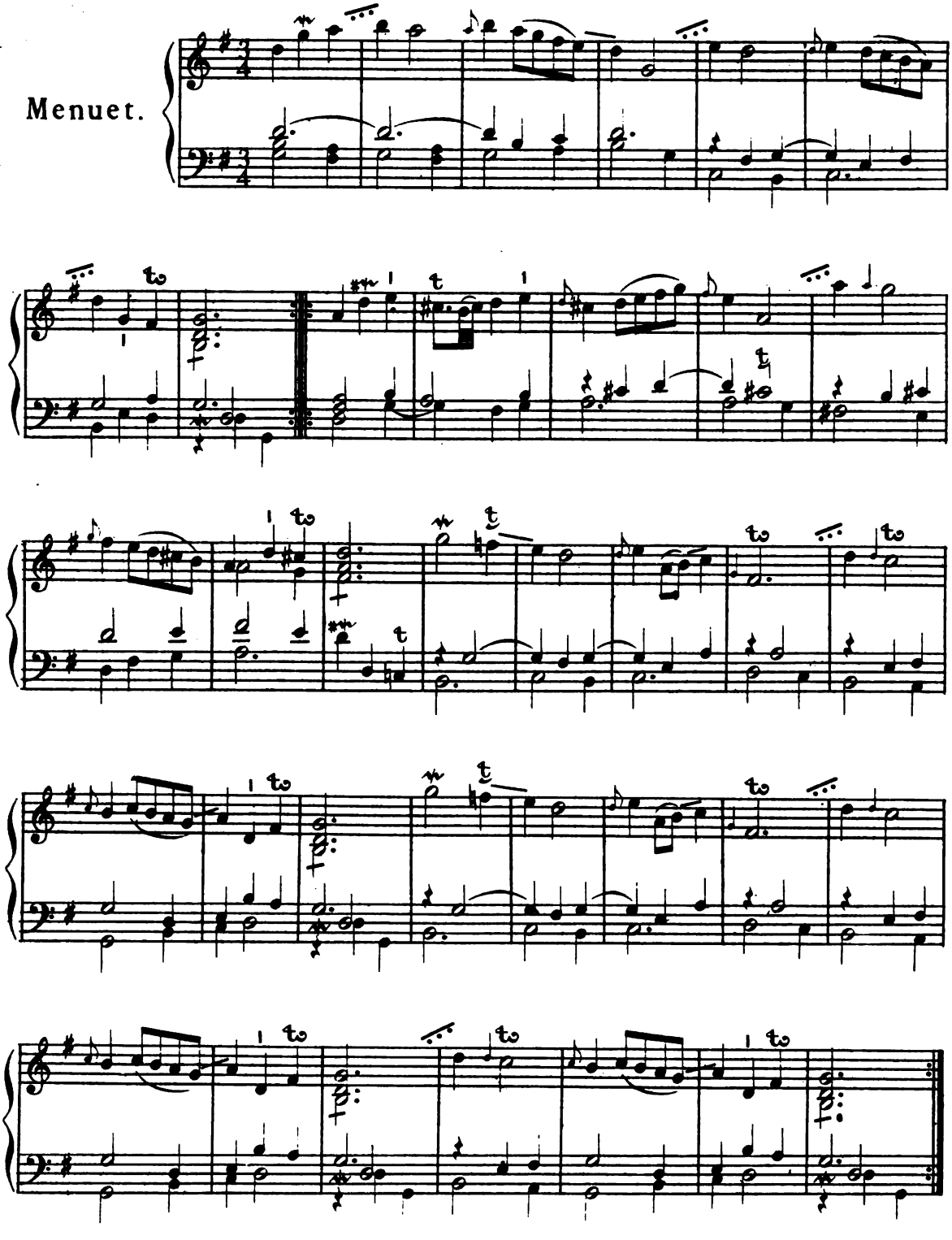
Menuet.



HW: S. 5.

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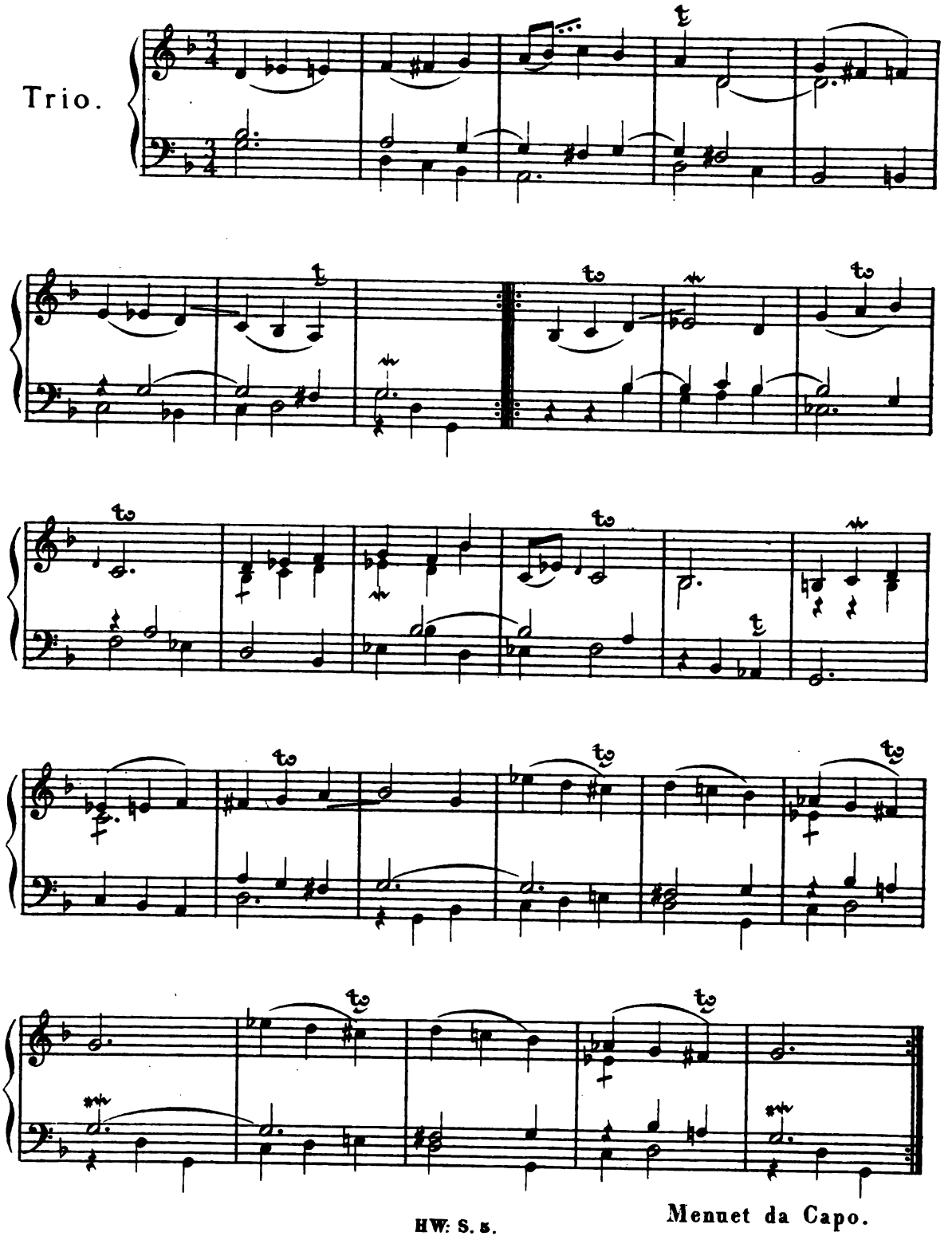
Trio.



HW: S. s.

Menuet da Capo.

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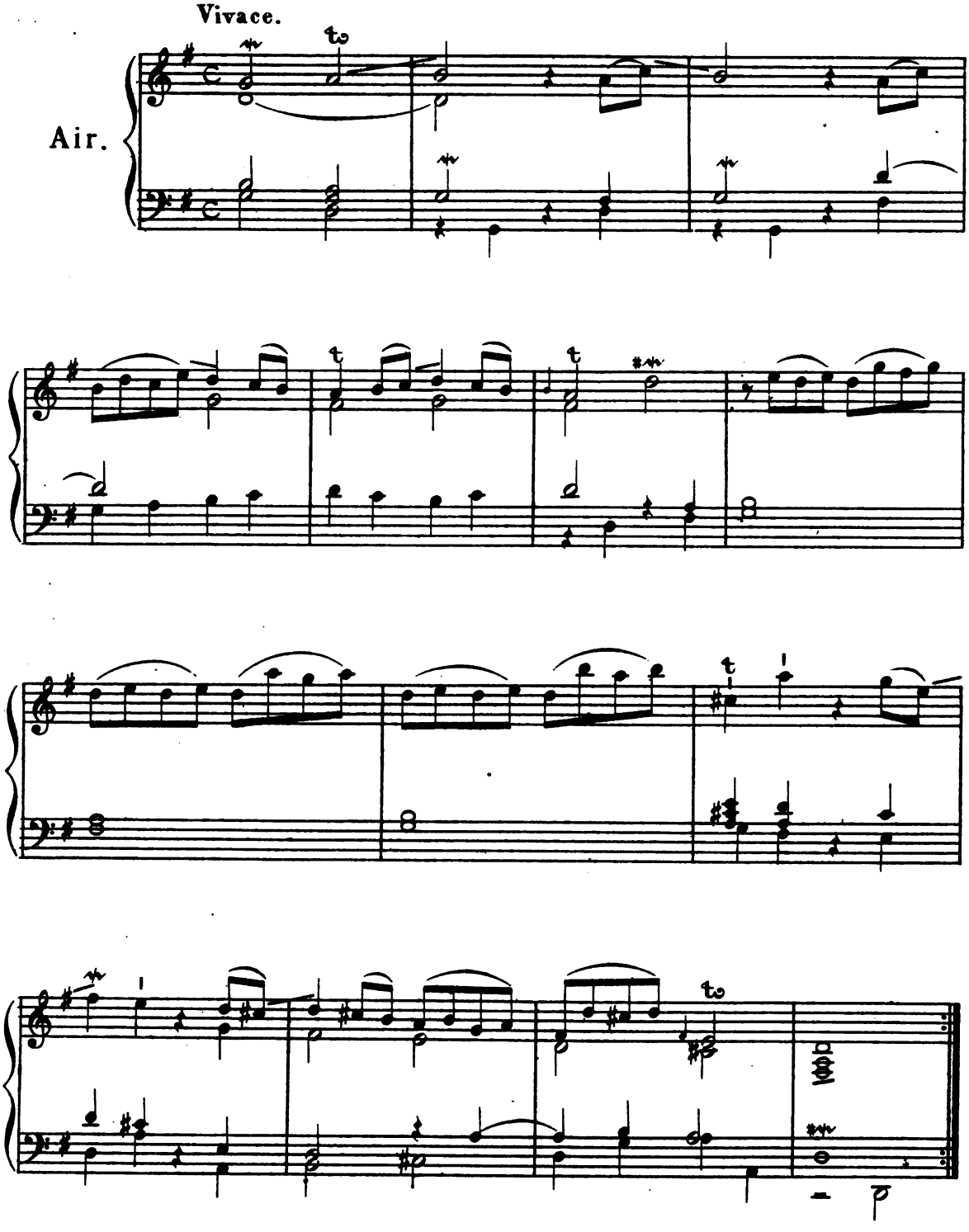
Vivace.

Air.





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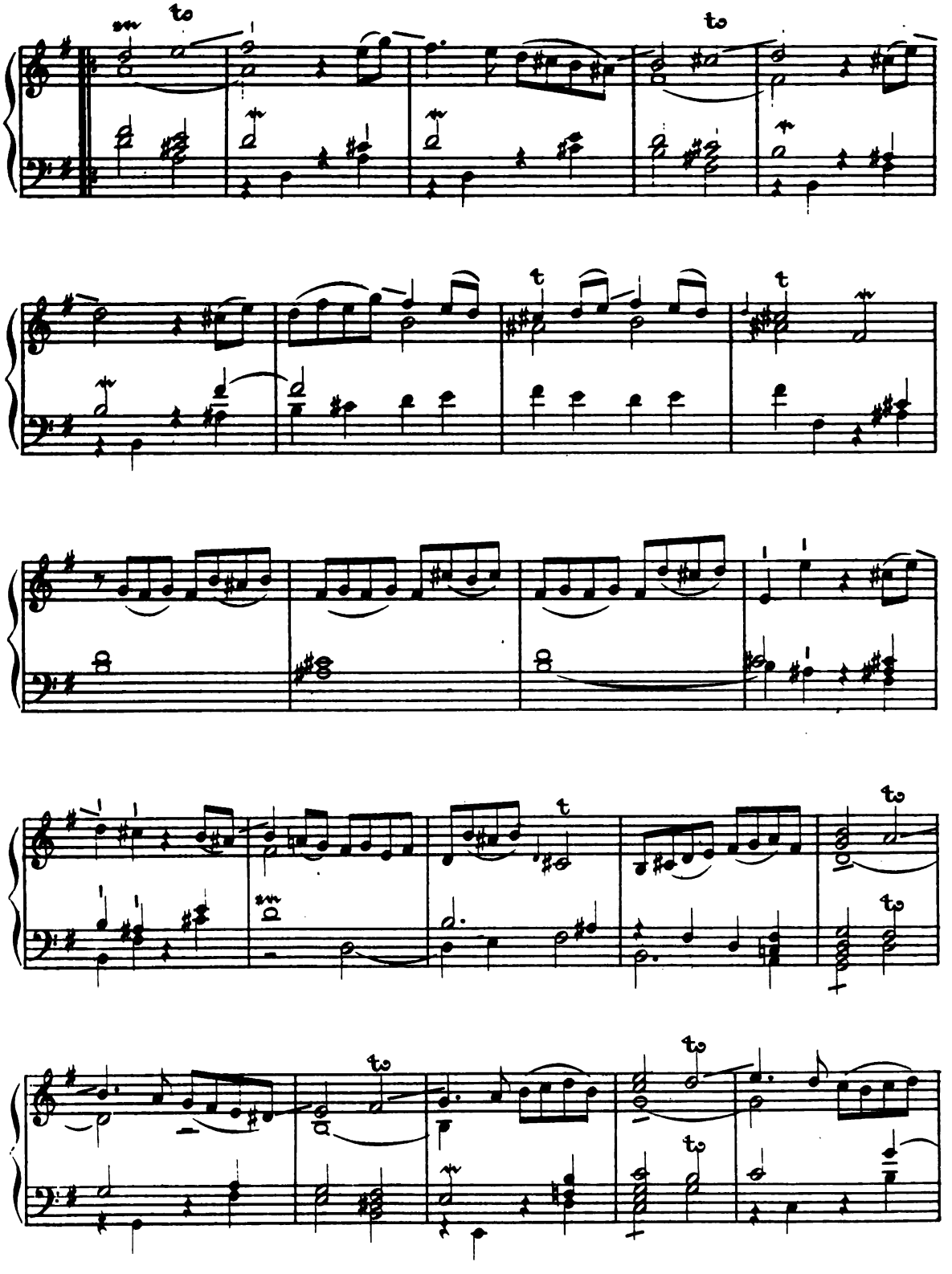

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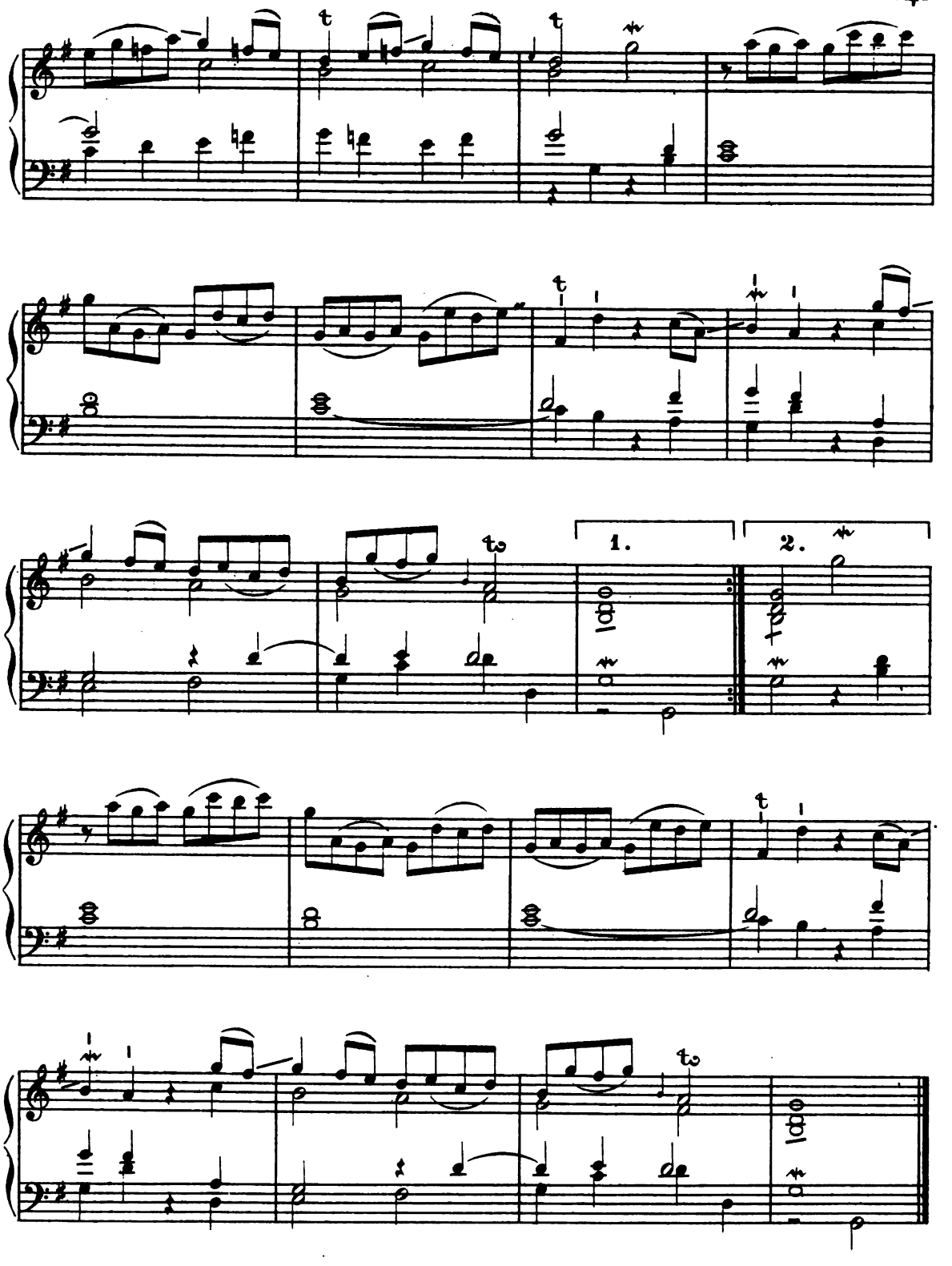


HW: S. s.

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Allegro.

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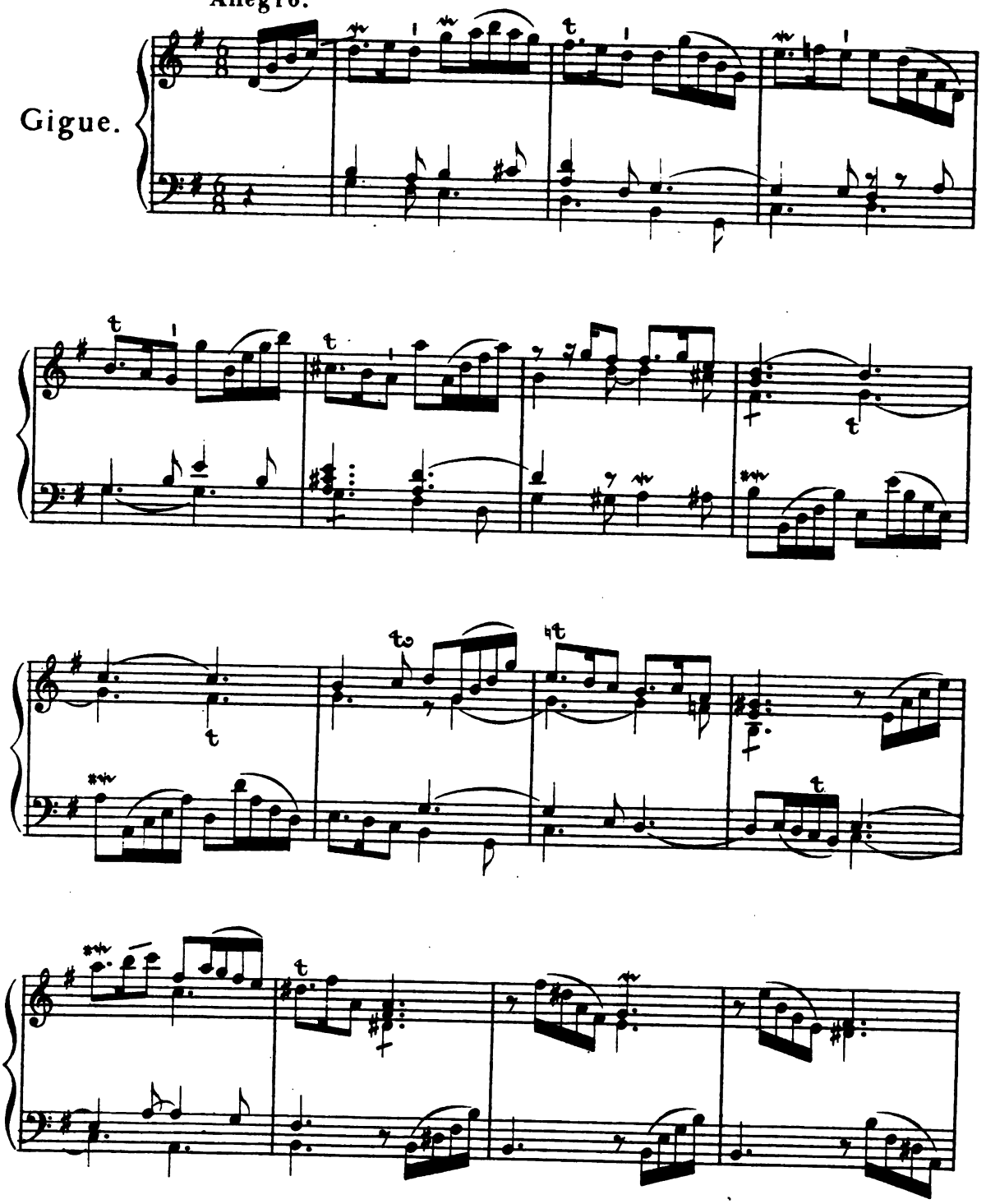



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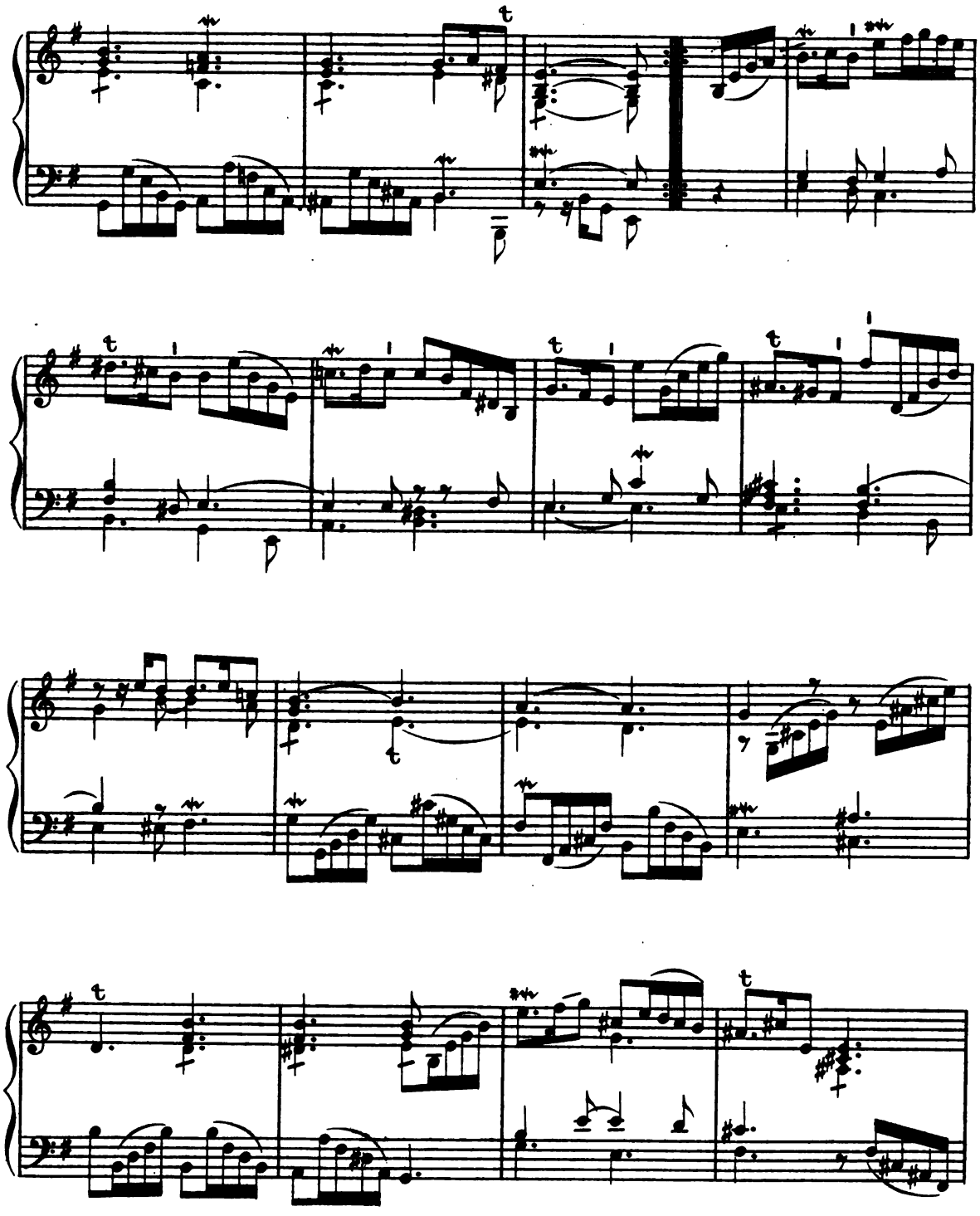

HW: S. 8.

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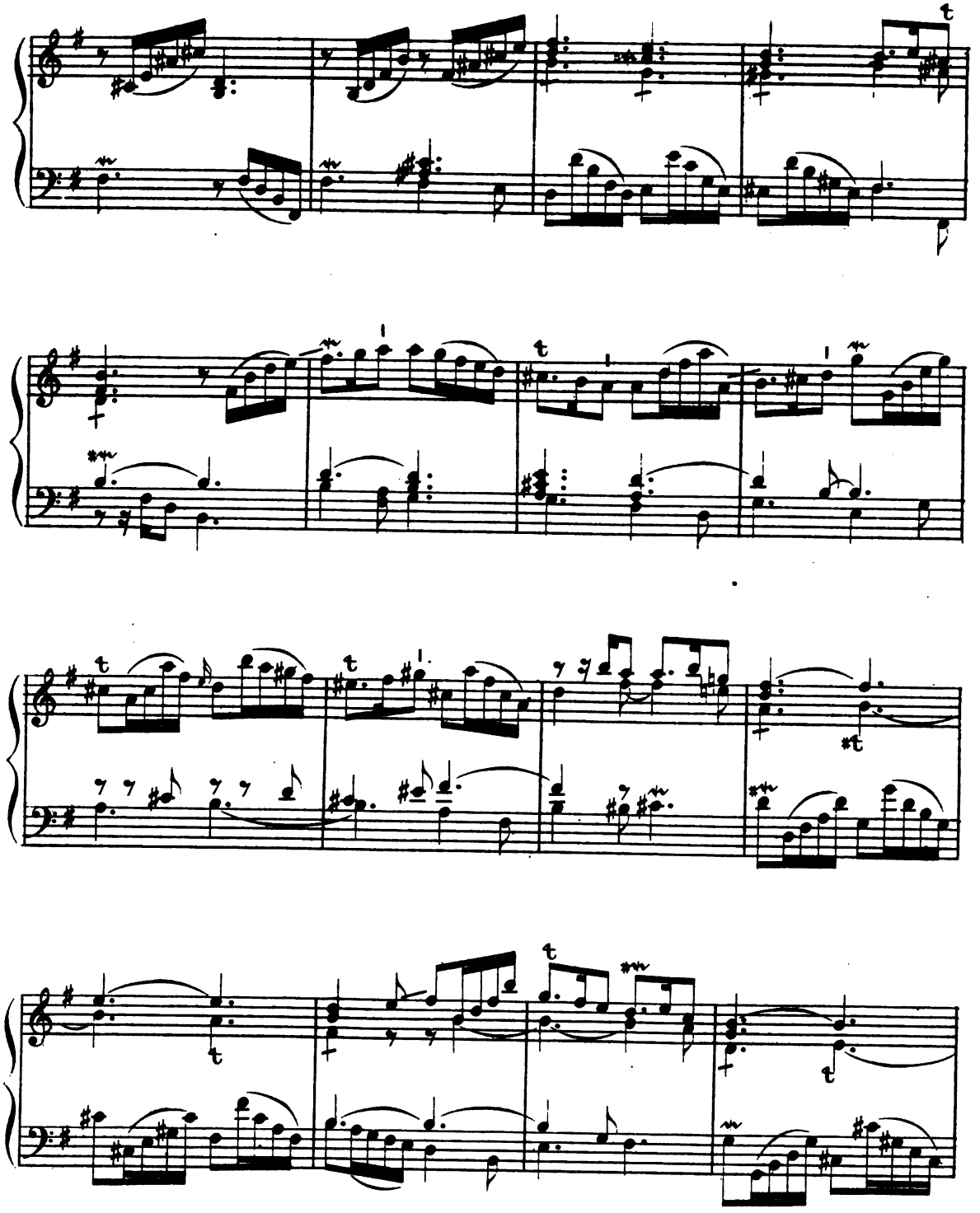

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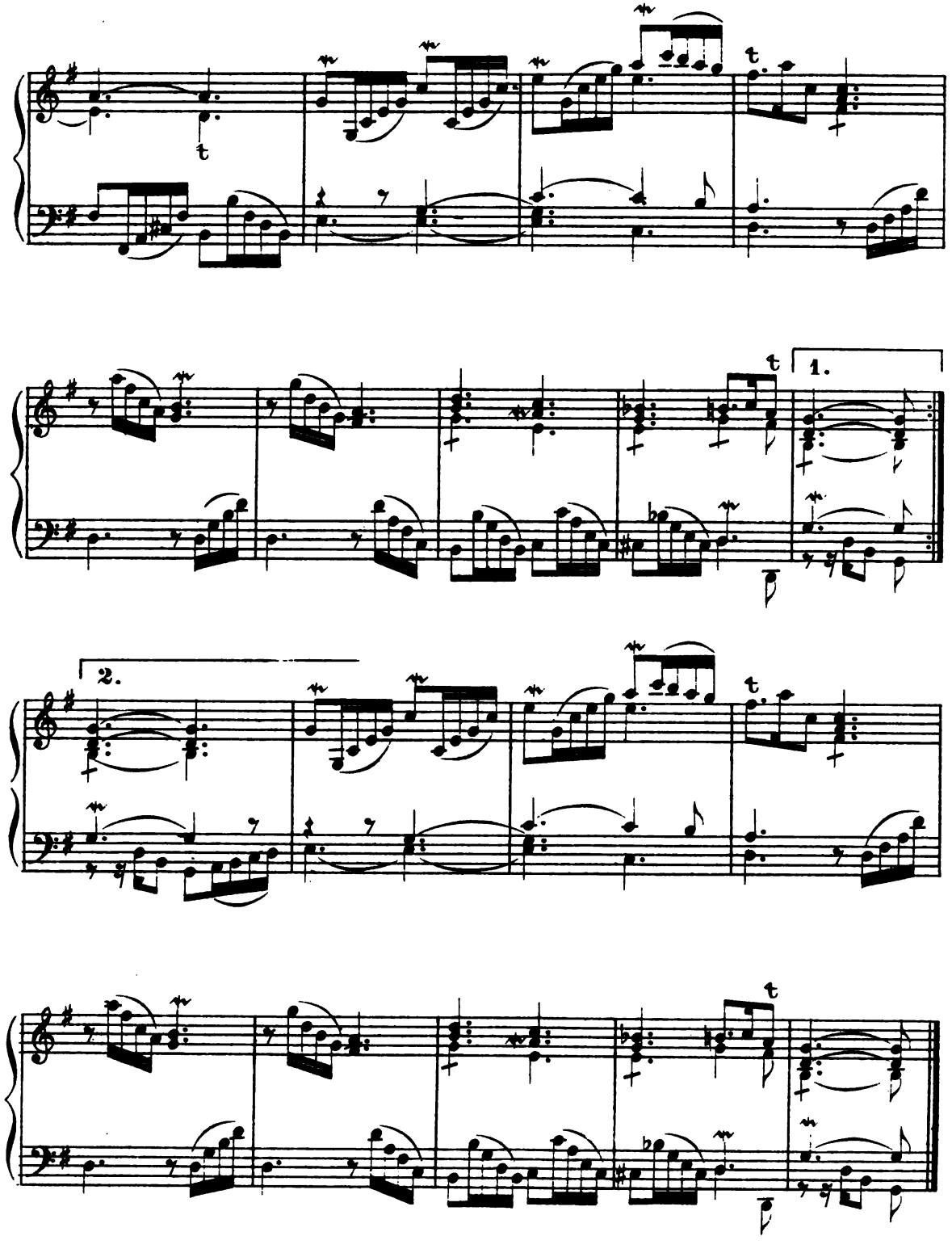


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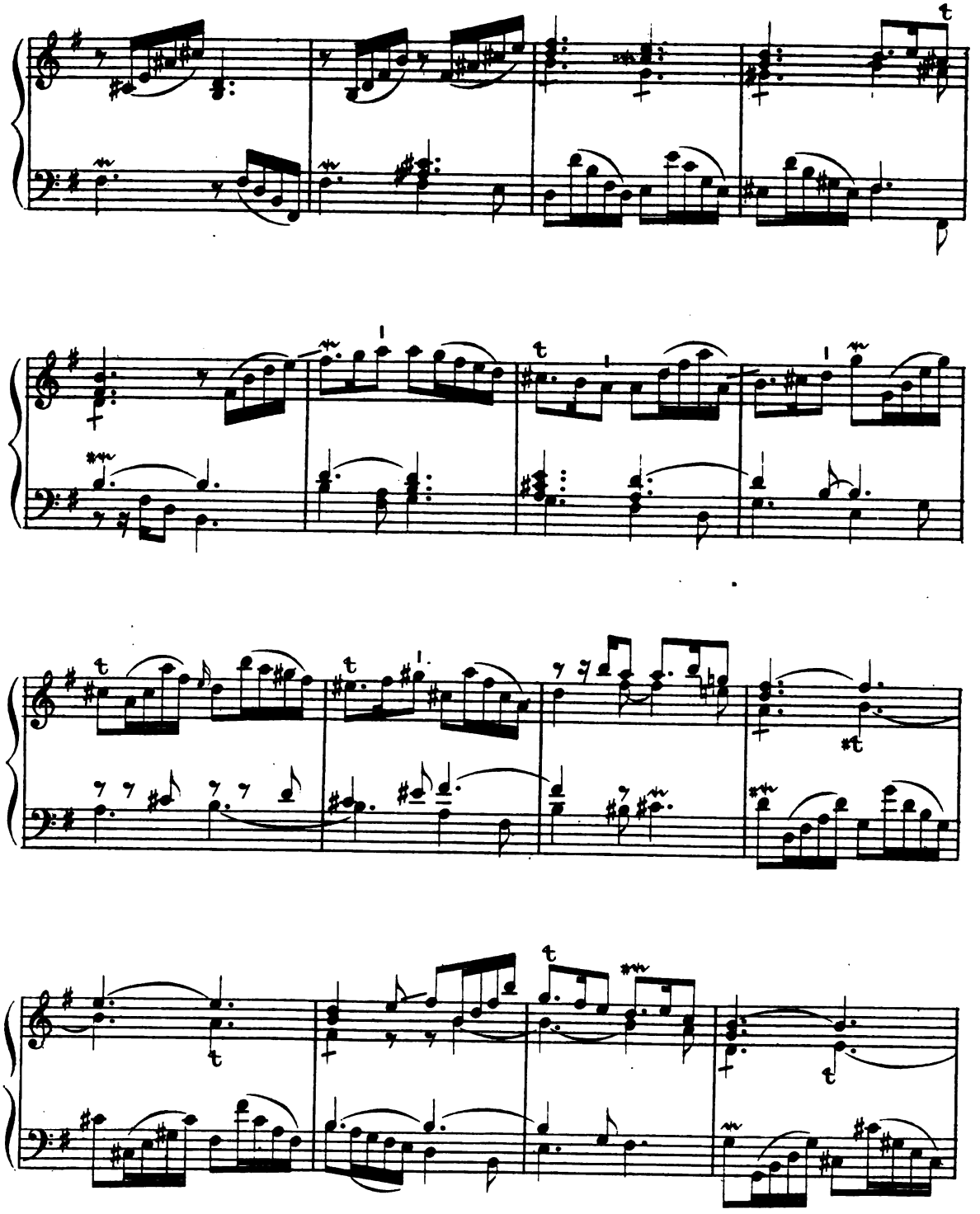

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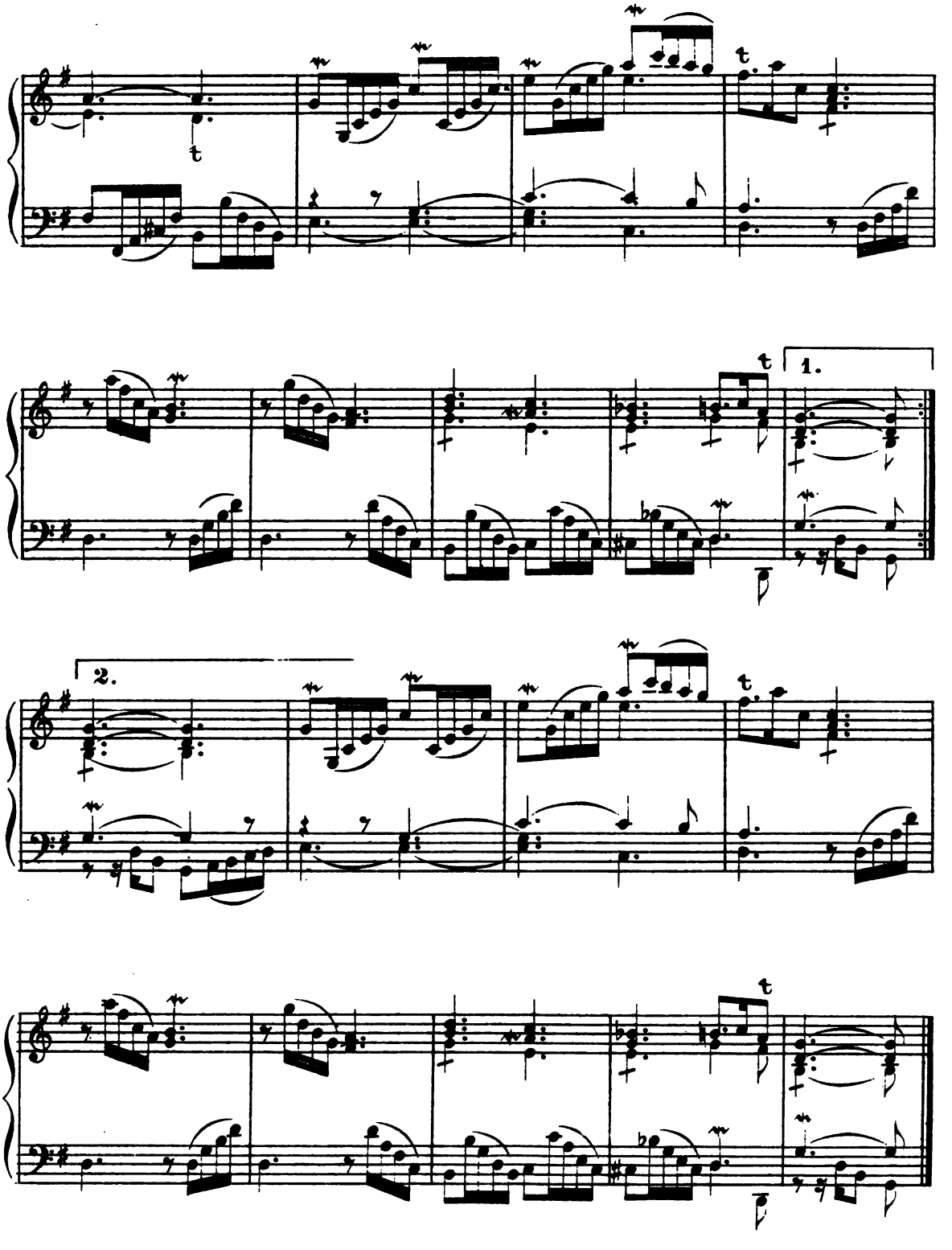


HW: S. 5.

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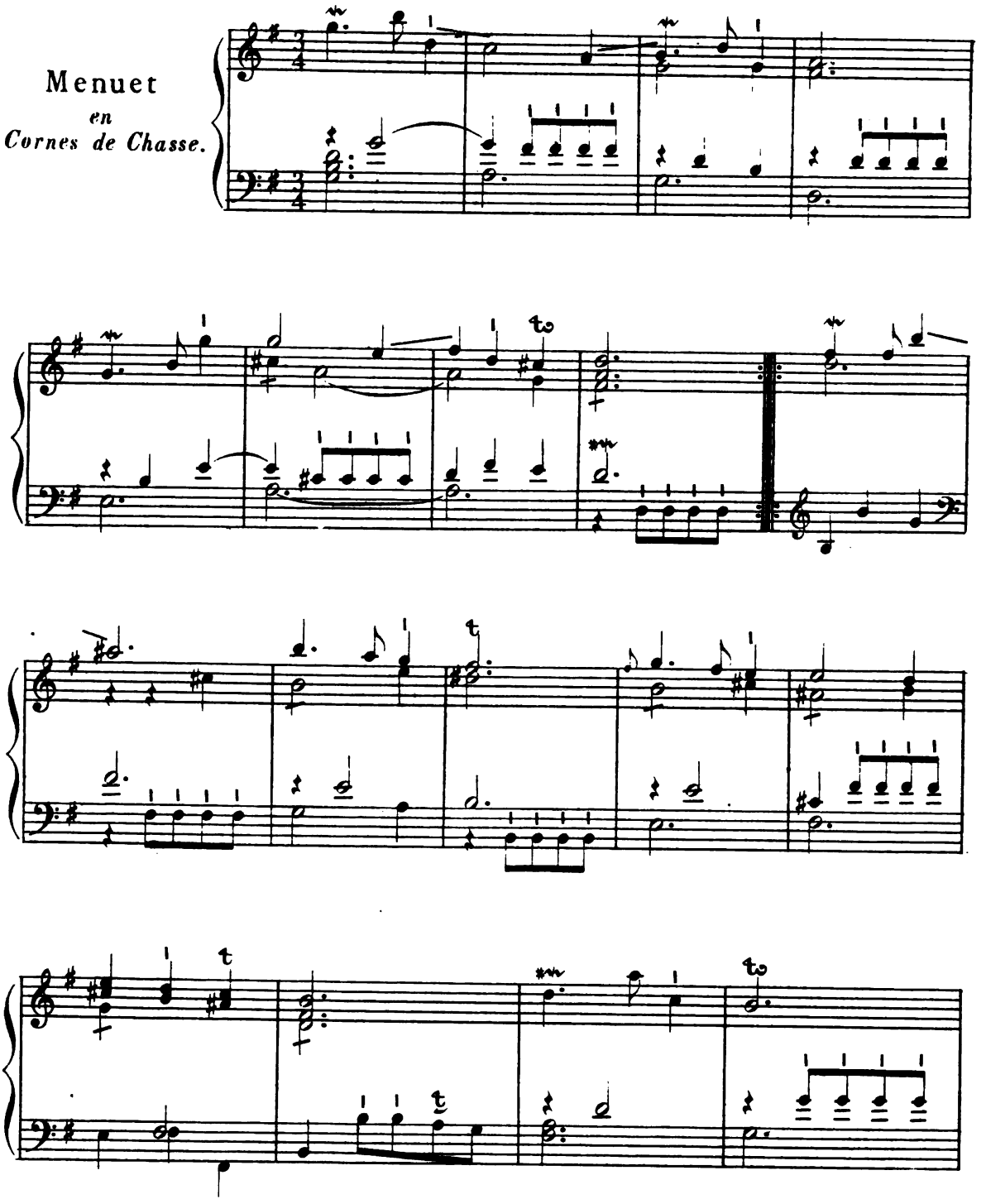
## Menuet

*en*

*Cornes de Chasse.*



HW: S. 5.

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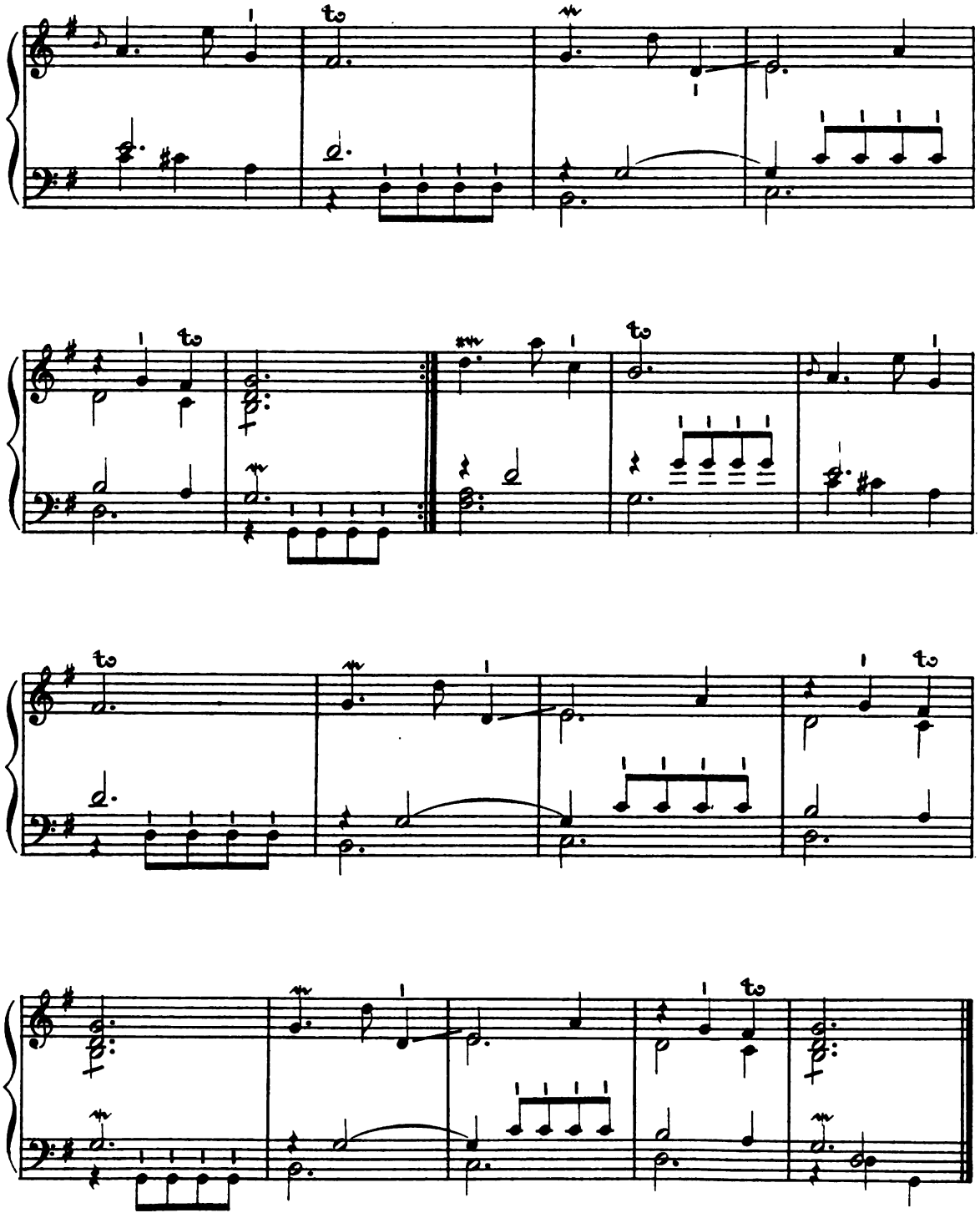

HW: S. 5.

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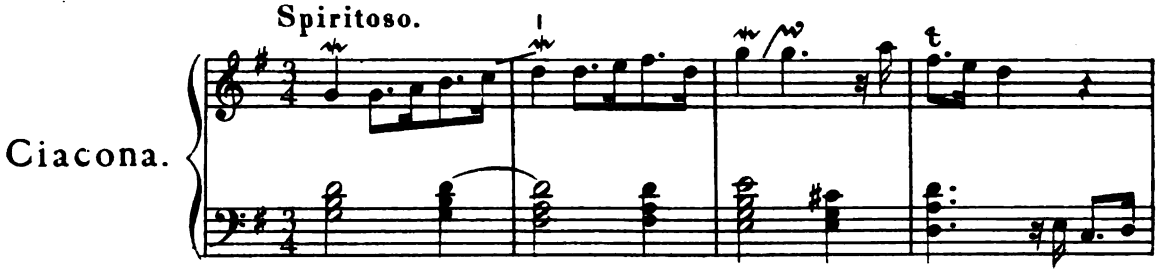
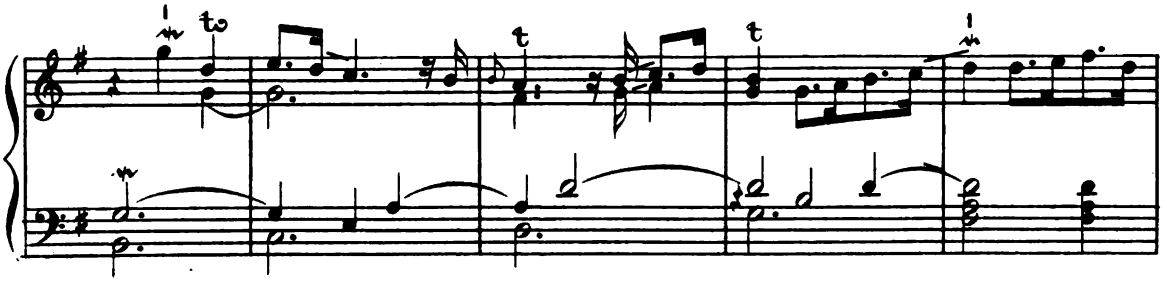
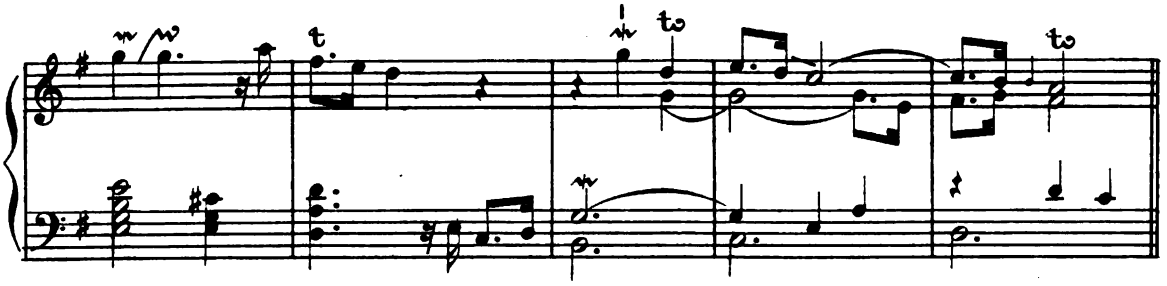
# VII.

Ciacona.

Spiritoso.







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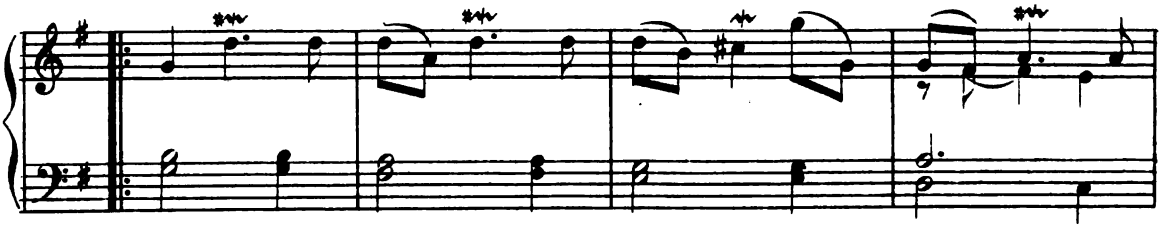



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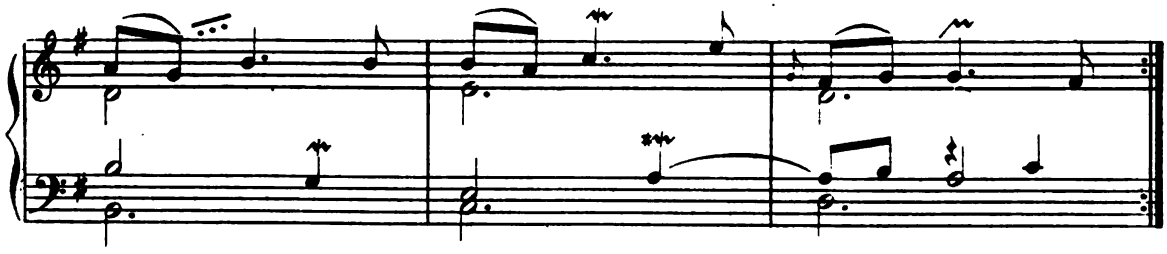

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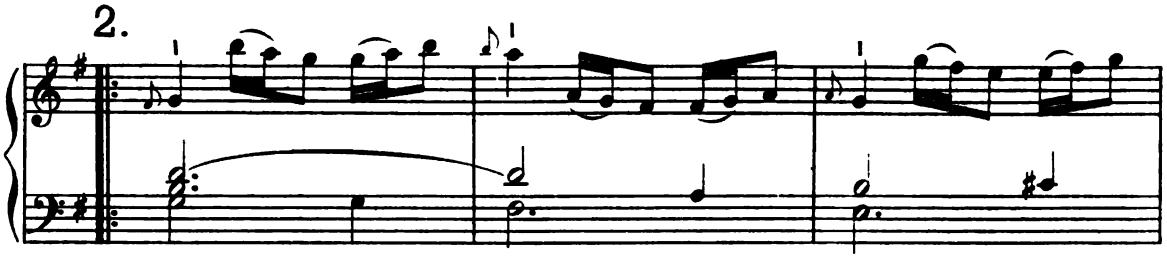

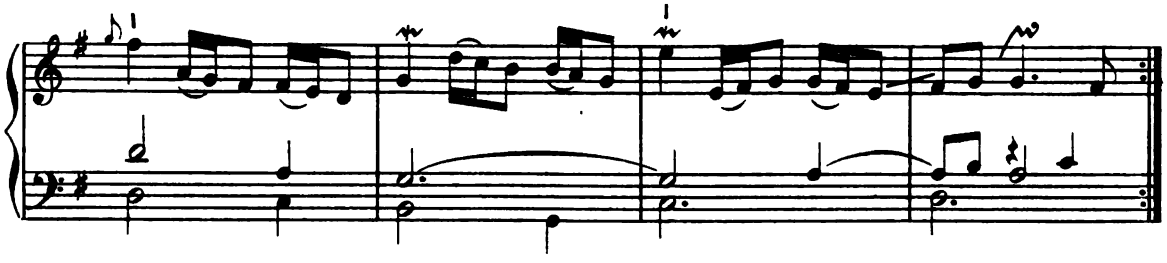

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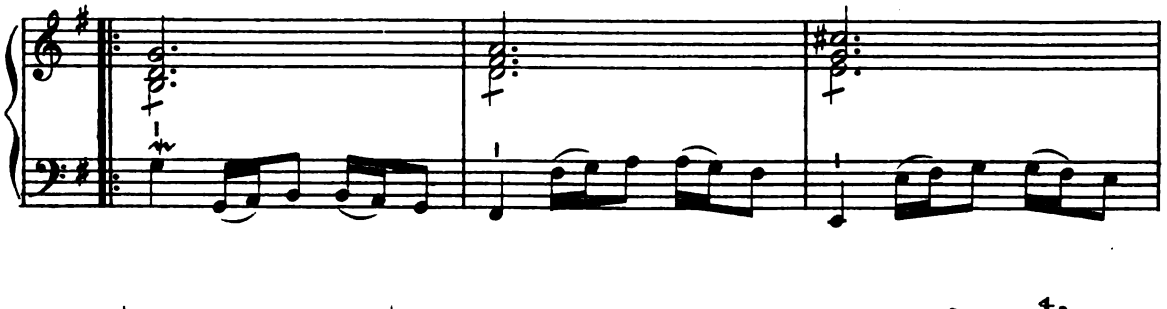

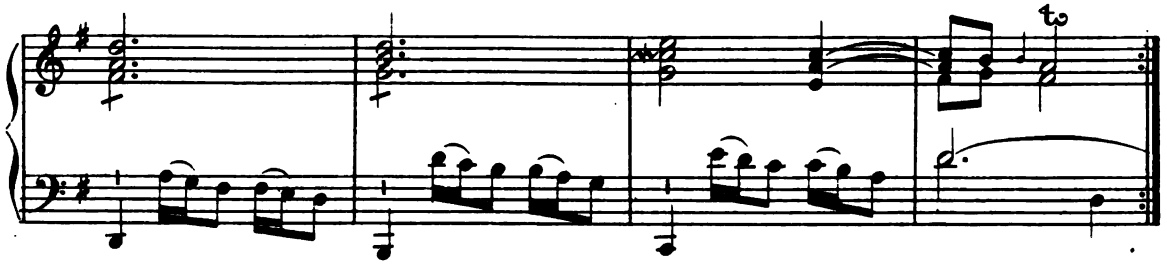



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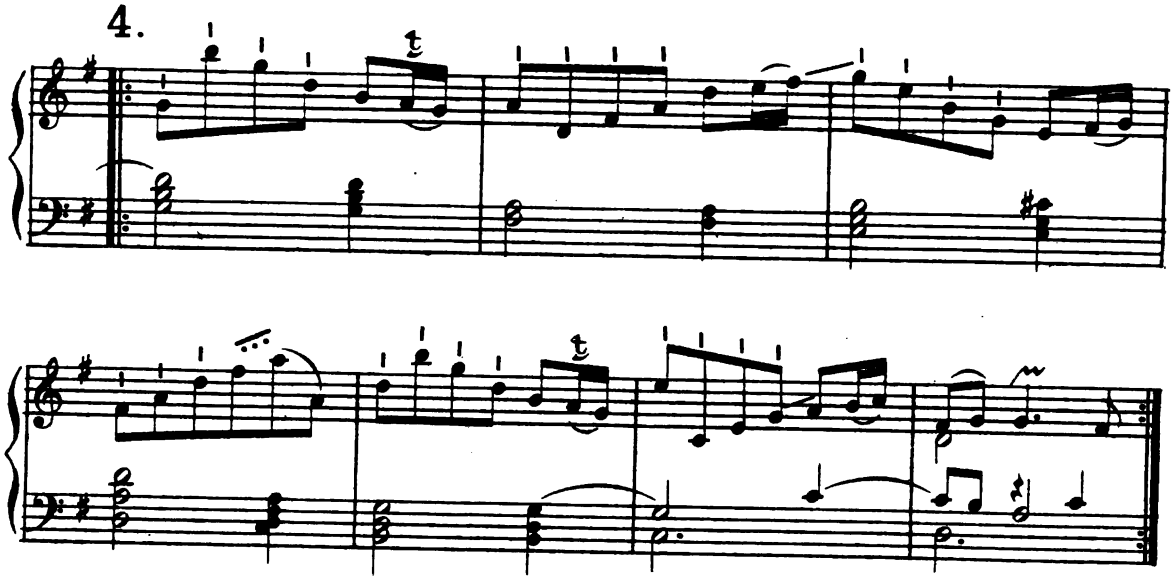

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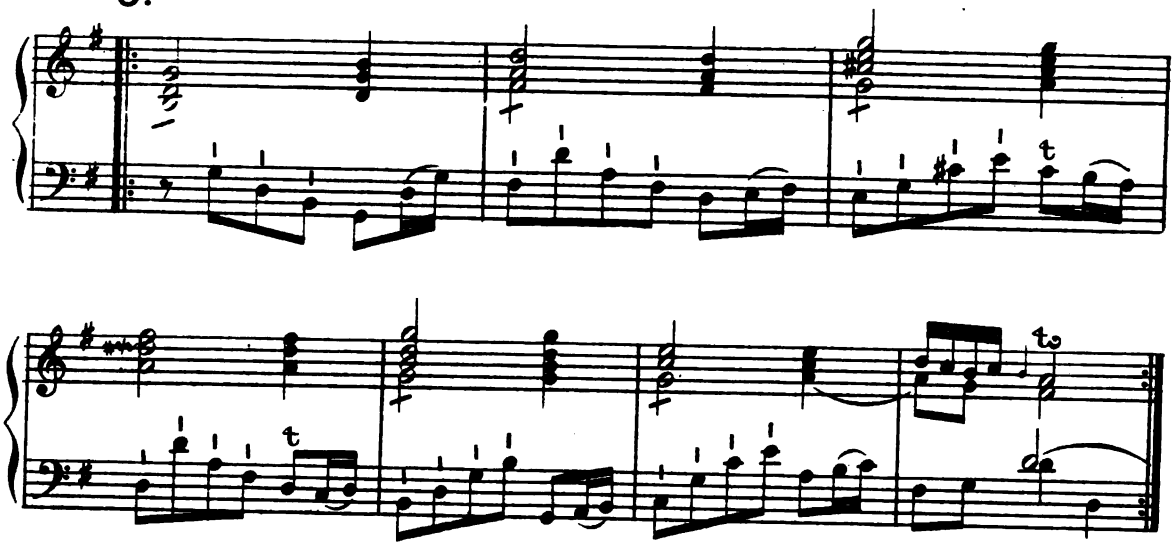

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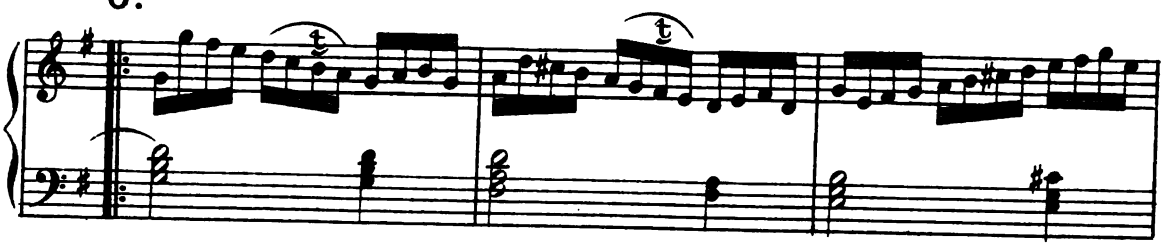

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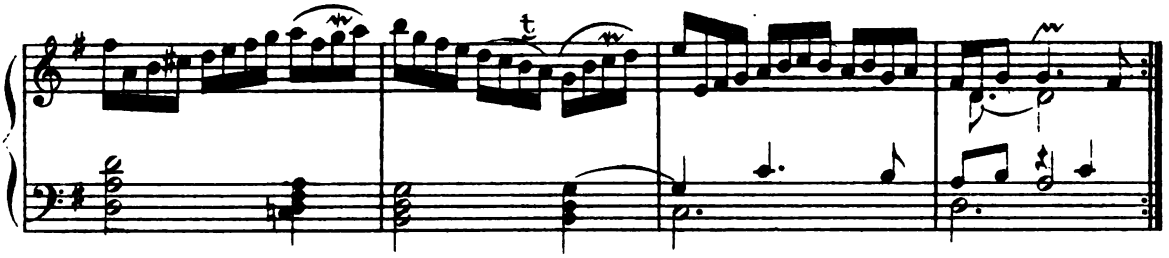

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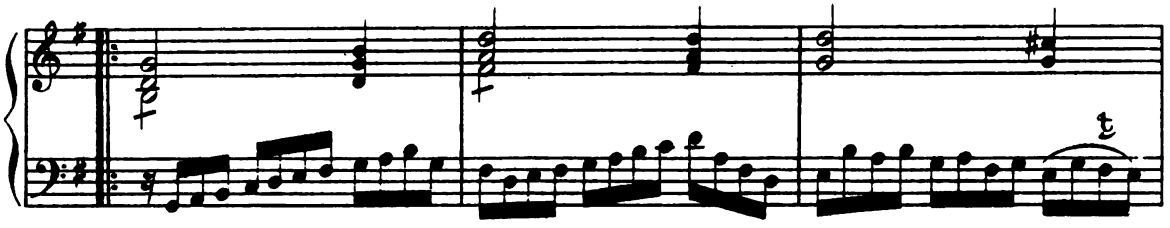

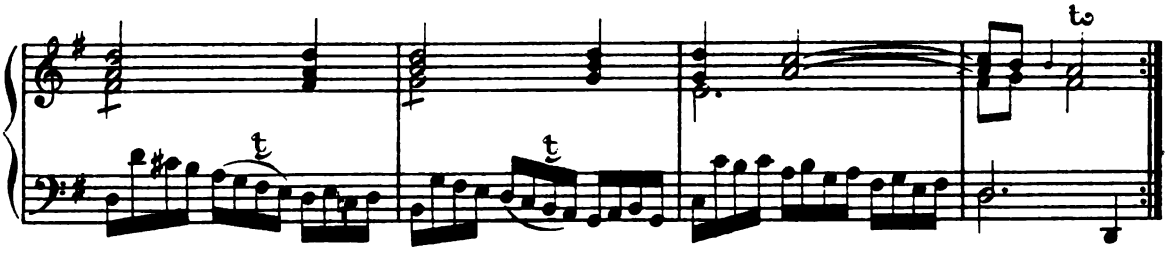

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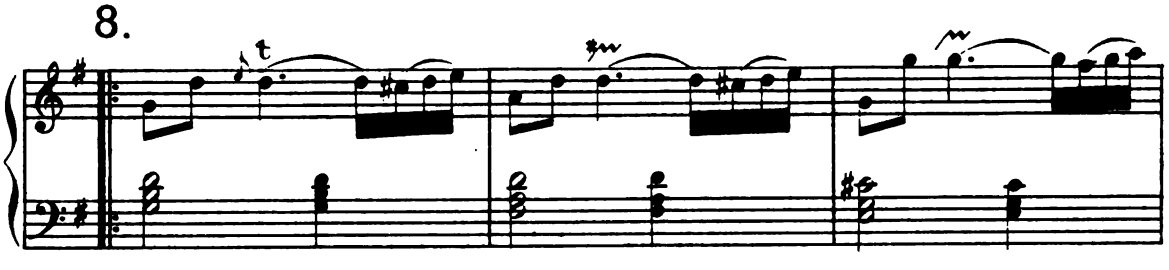

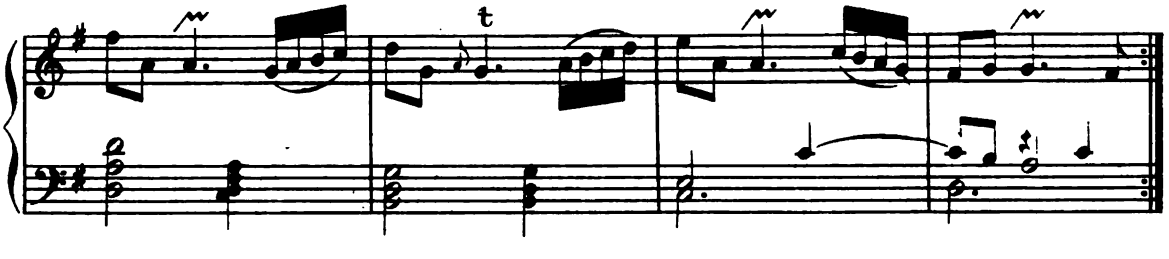



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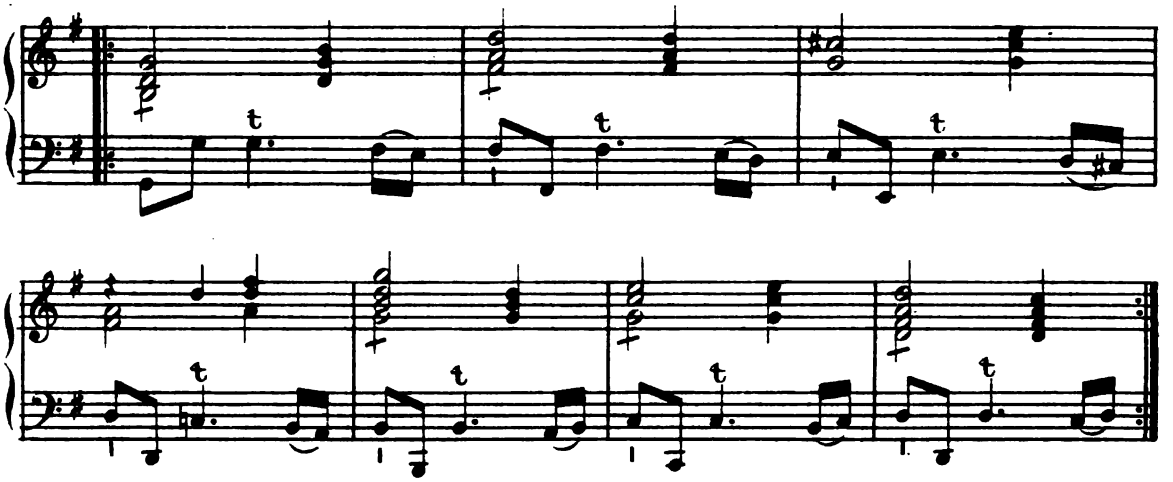

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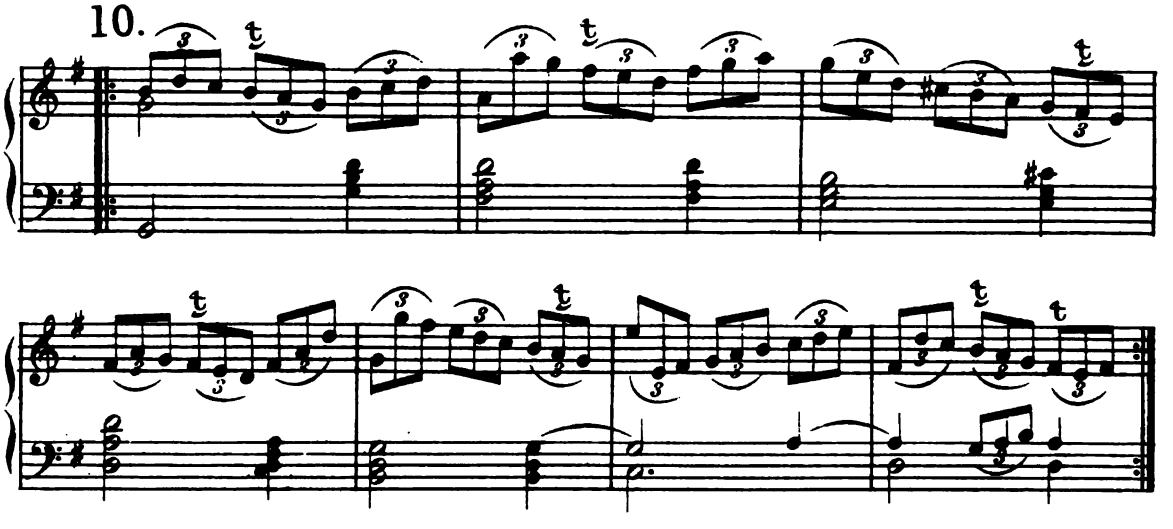

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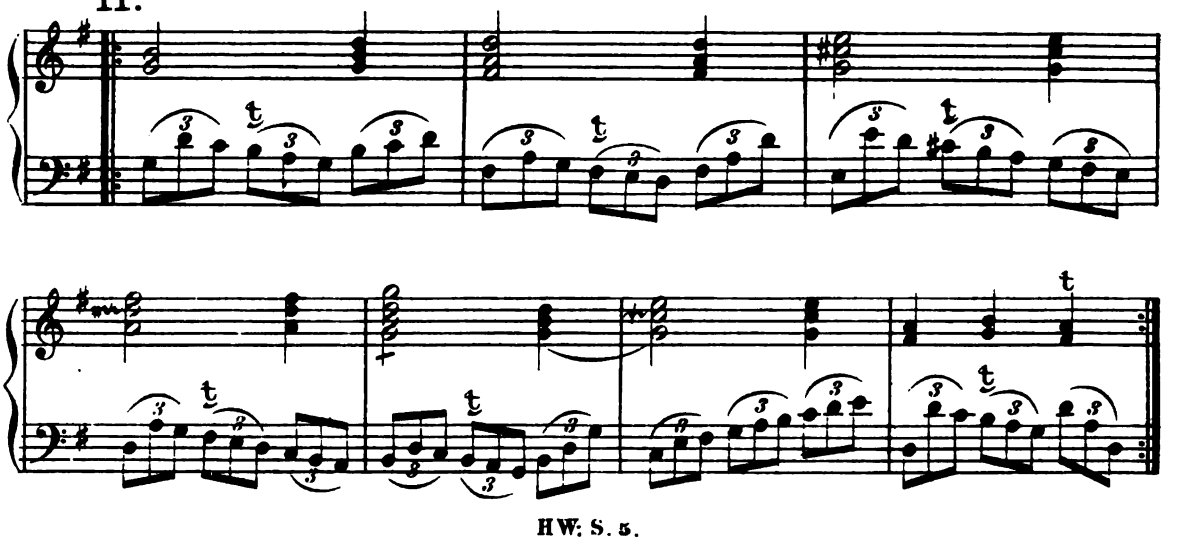



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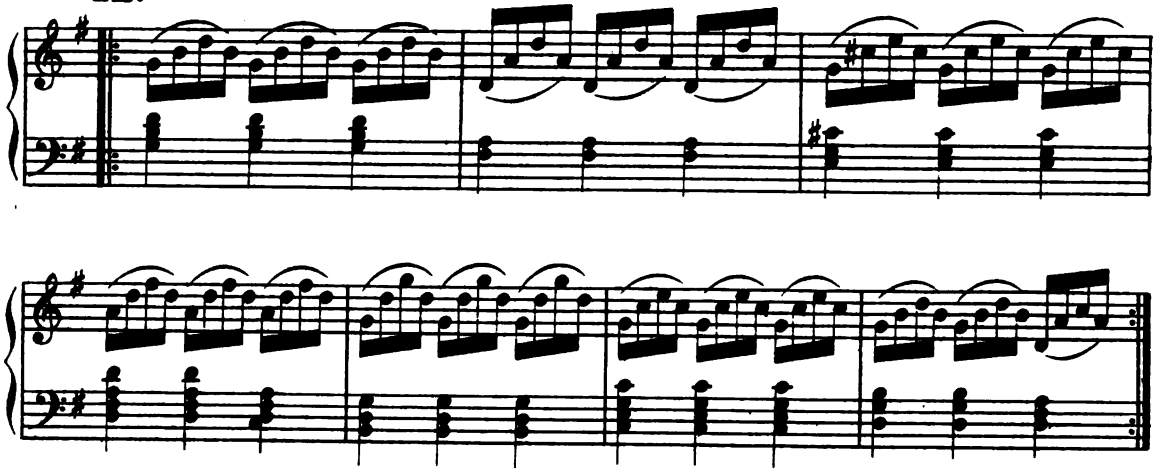

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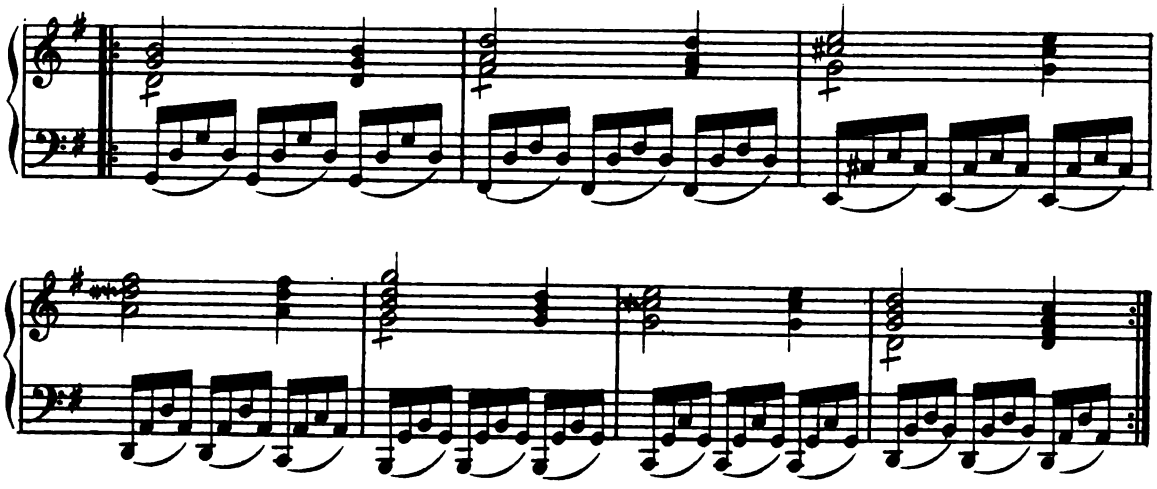

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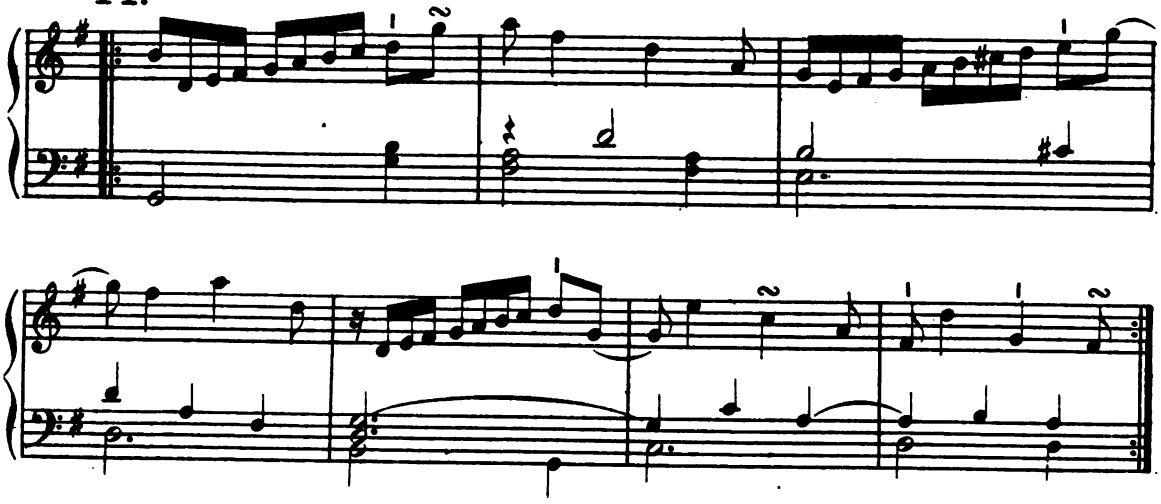

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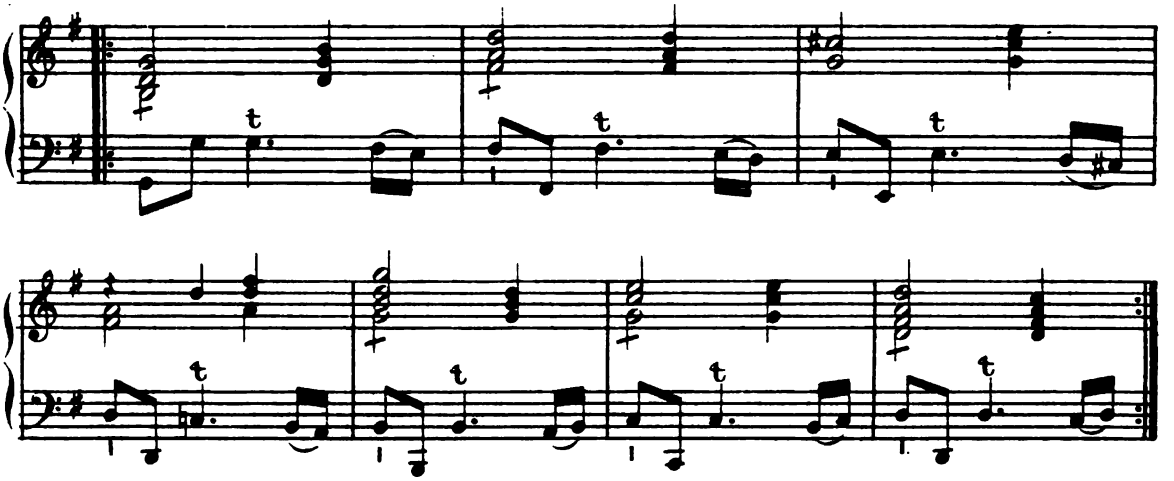

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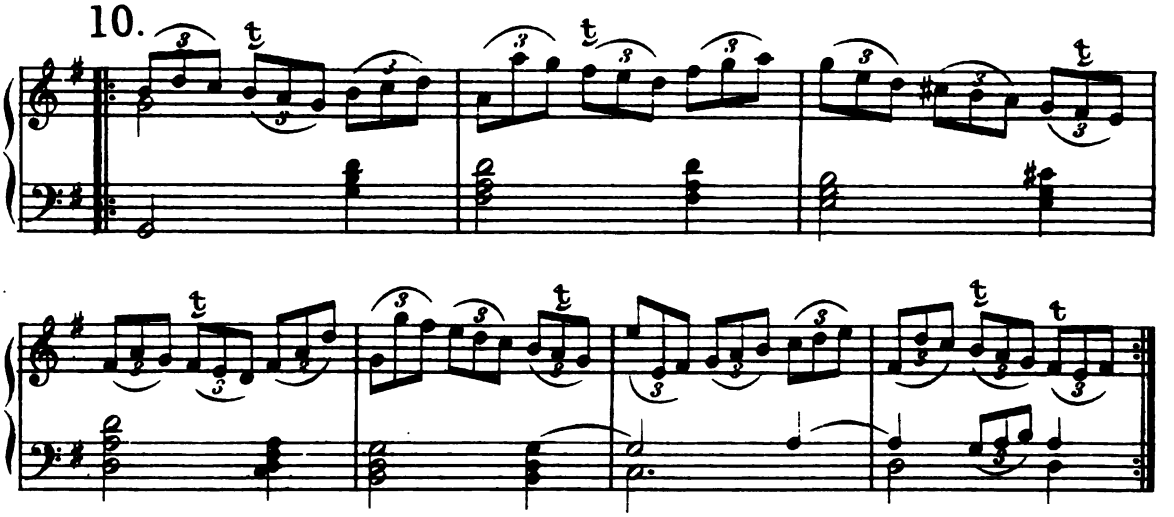

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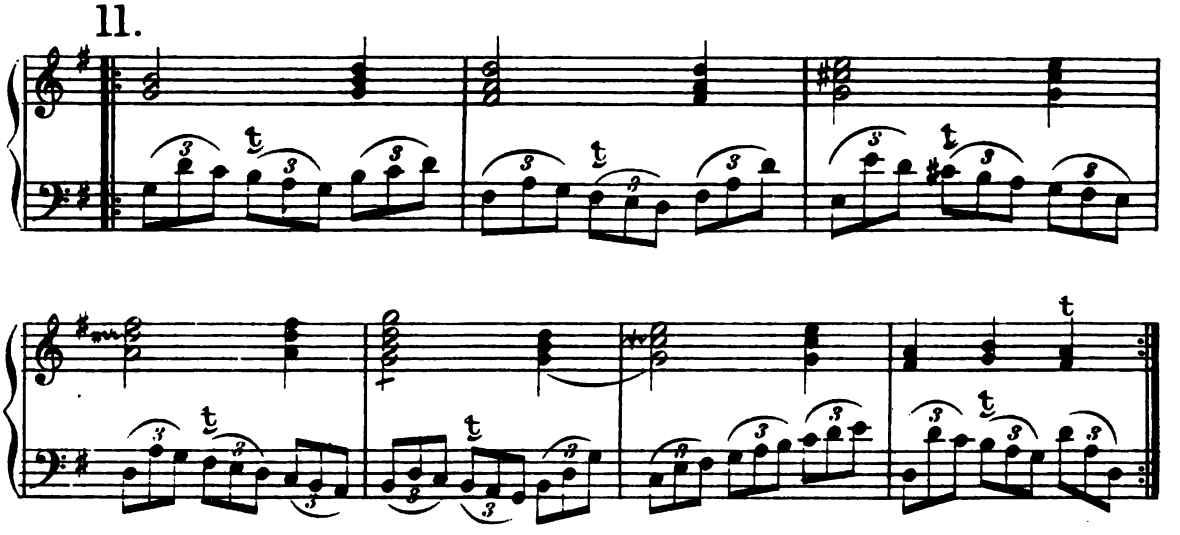



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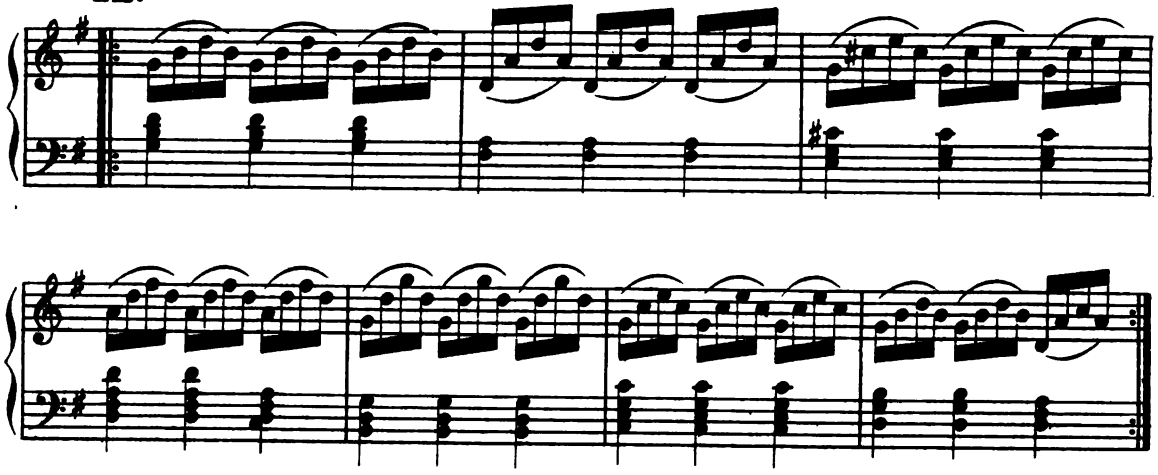

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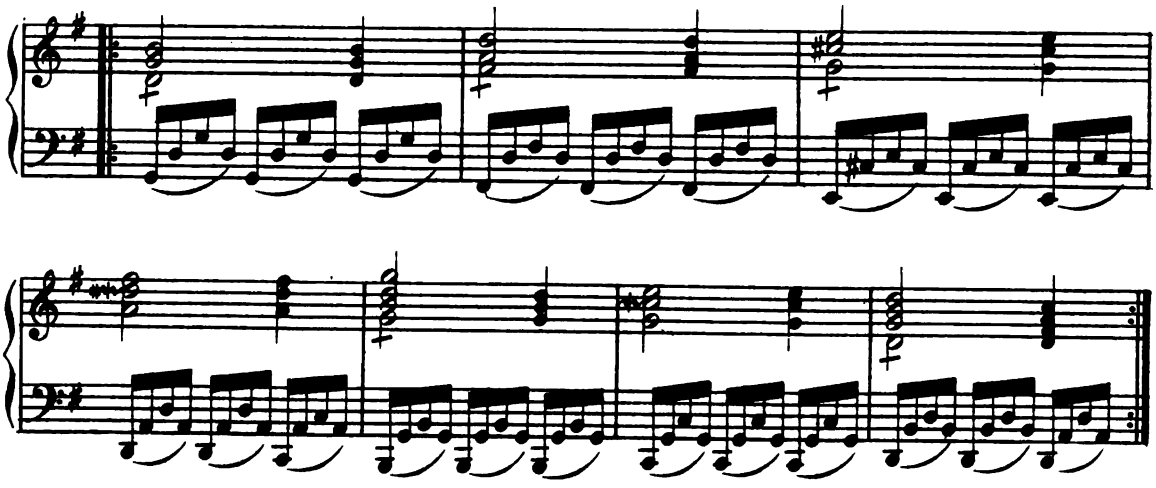

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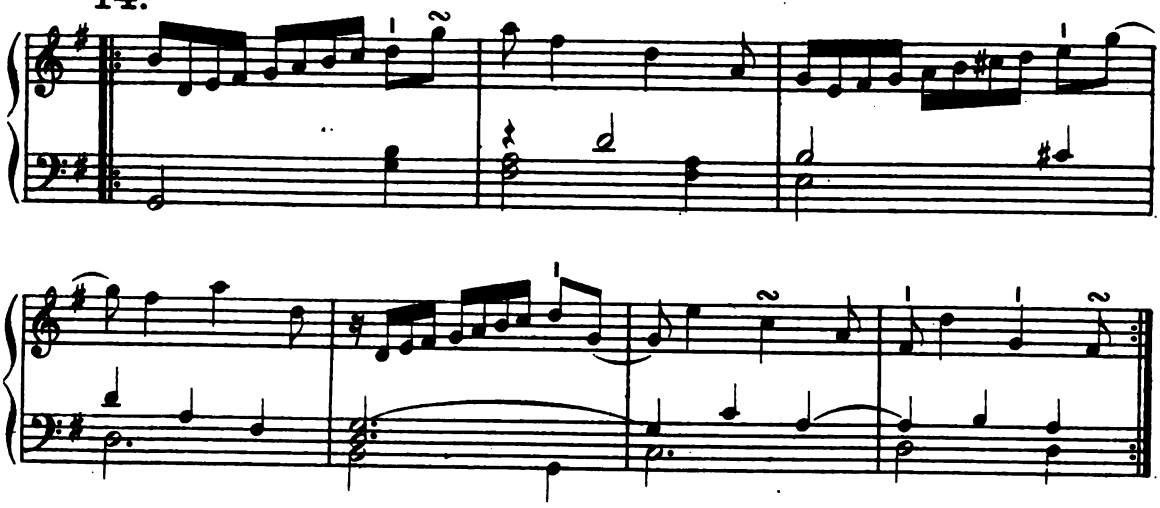



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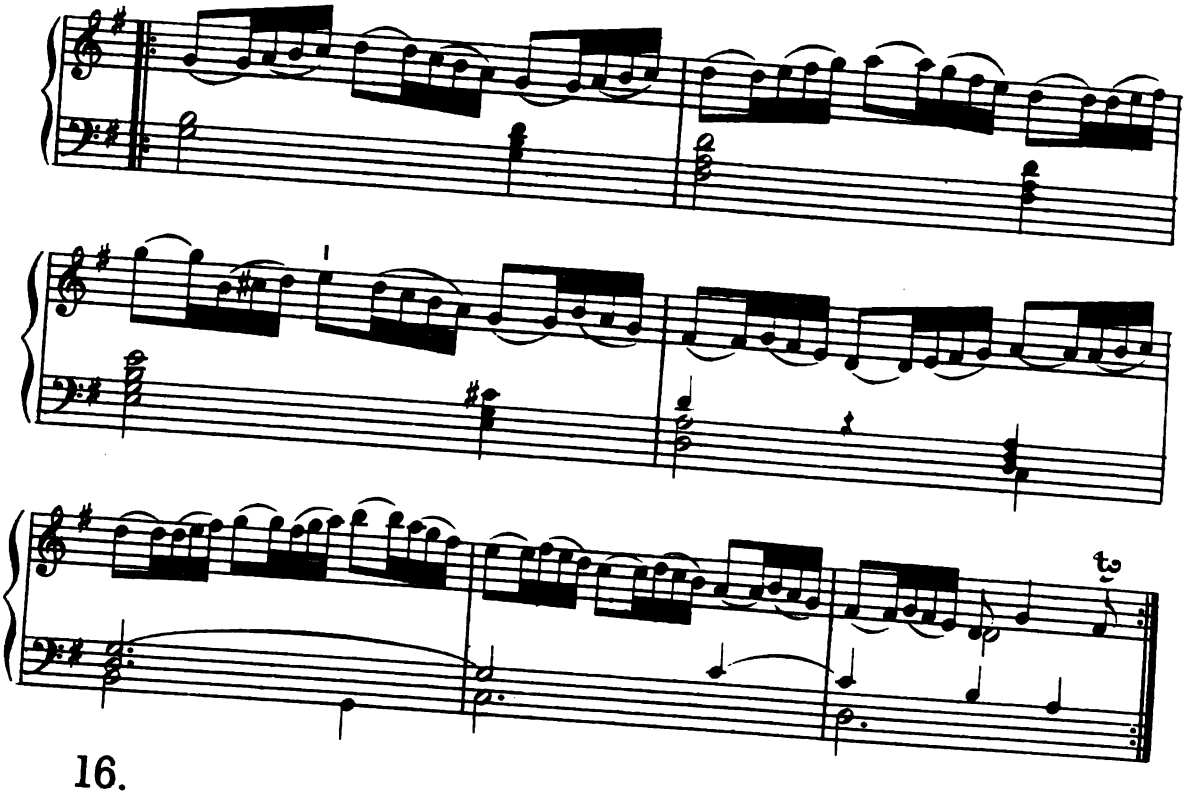

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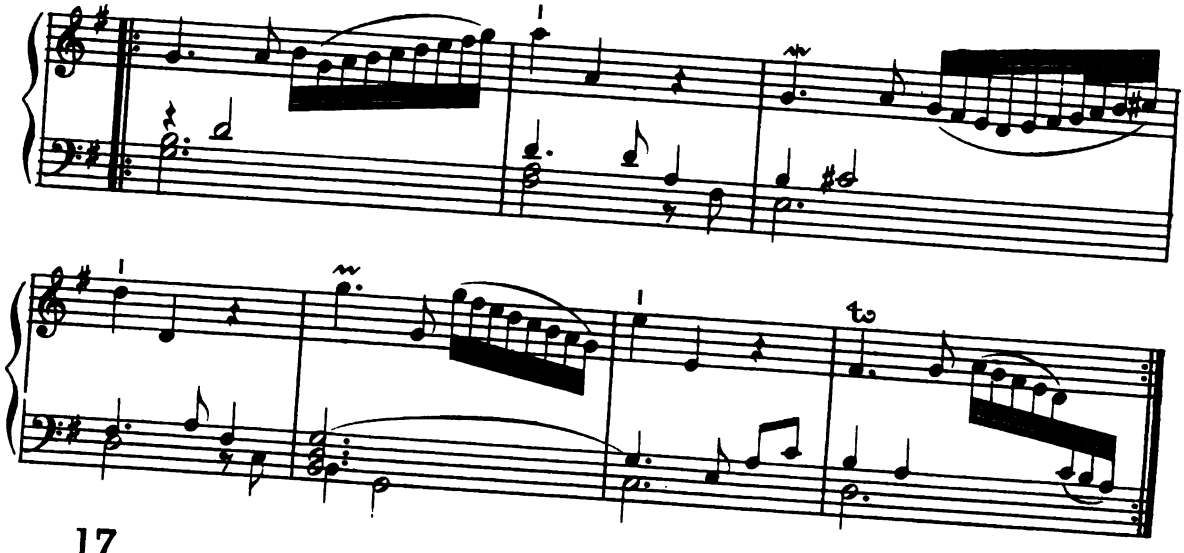

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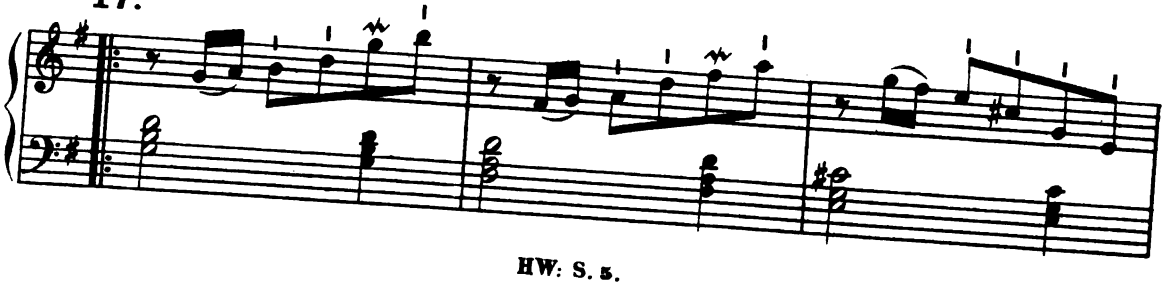



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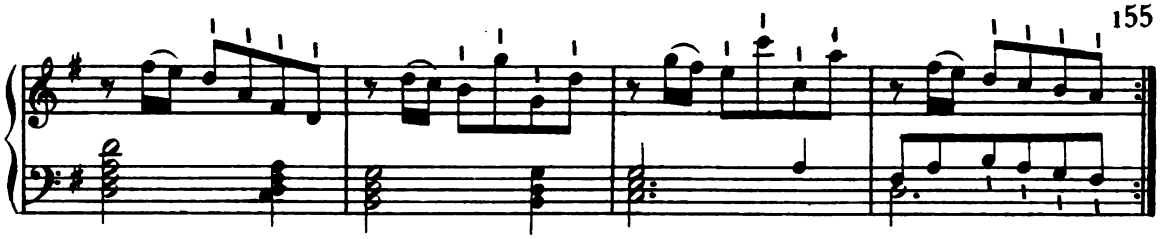

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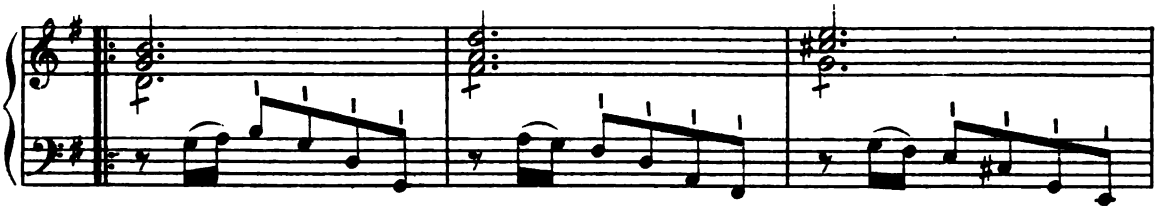

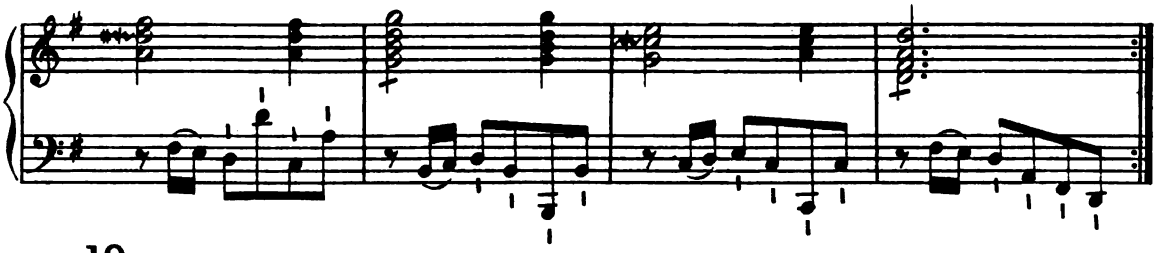

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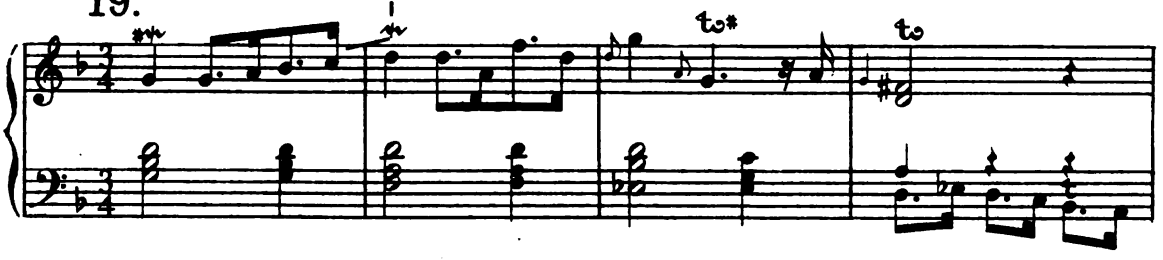

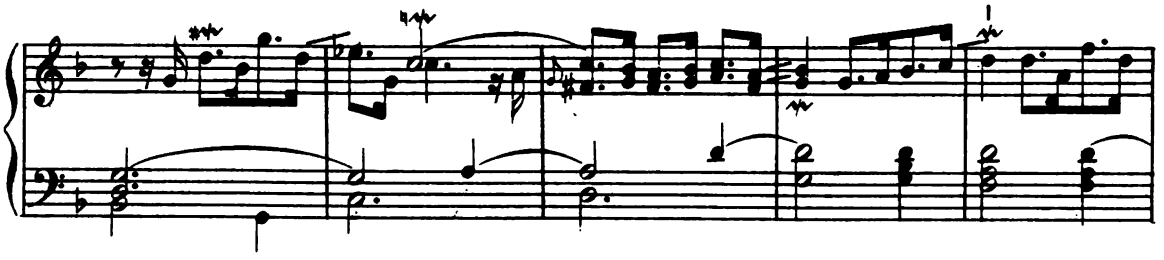

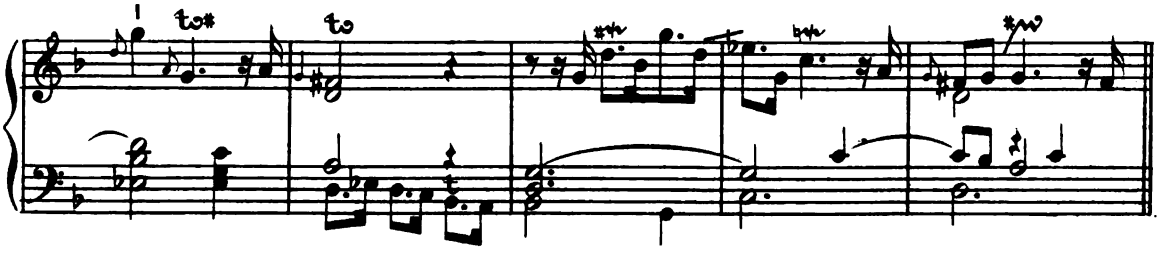

HW: S. 5.

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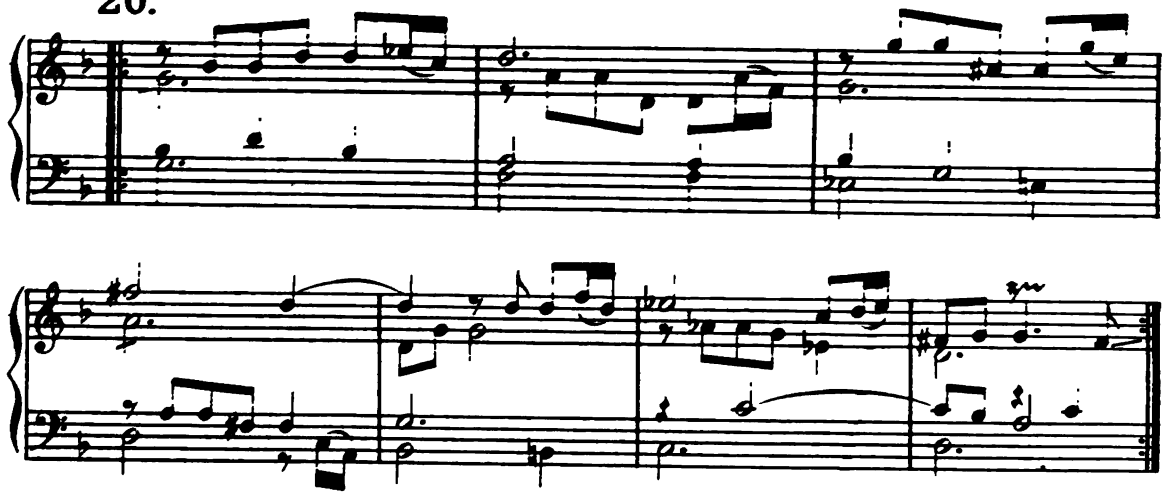

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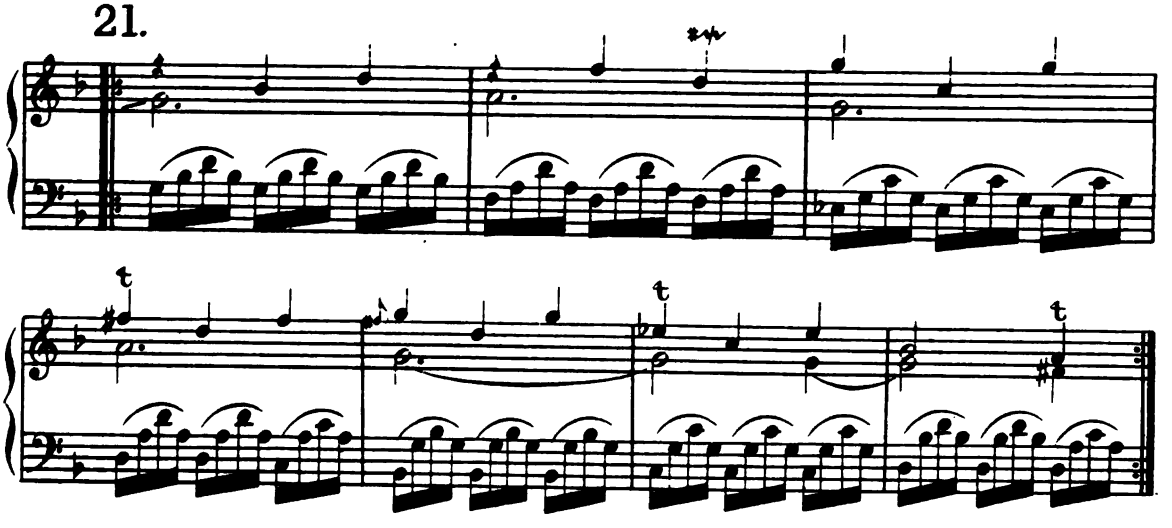


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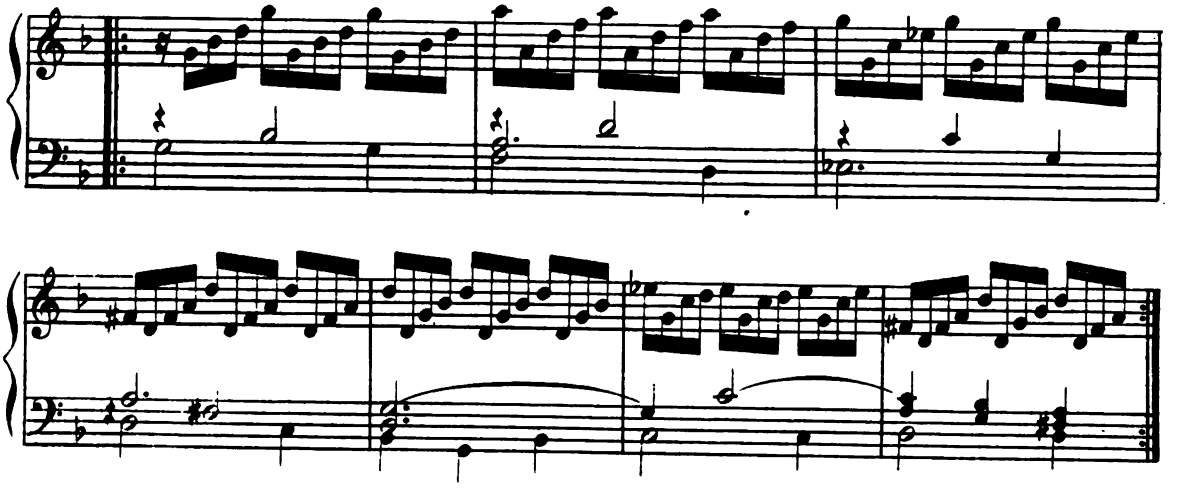



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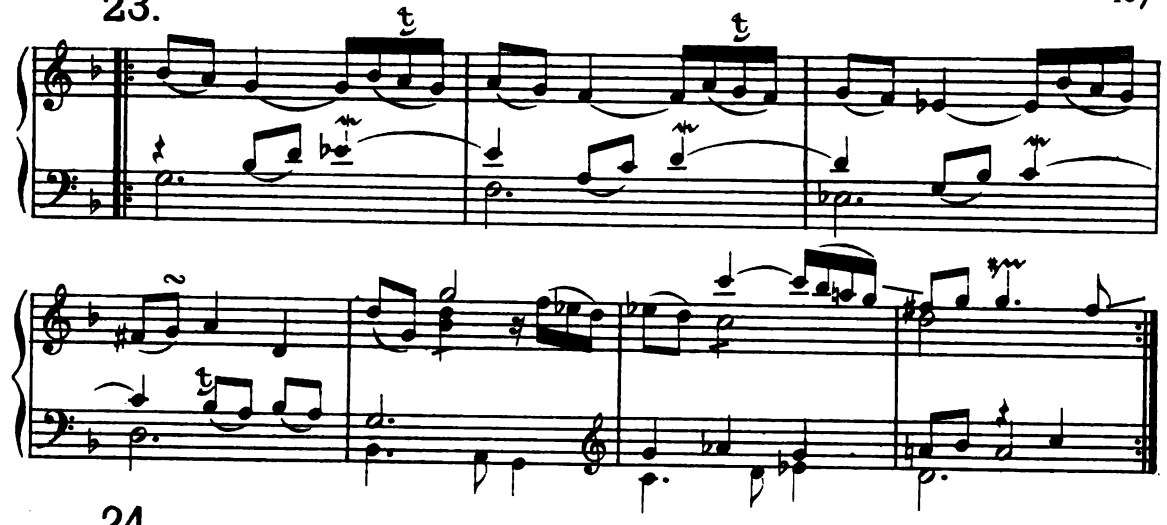

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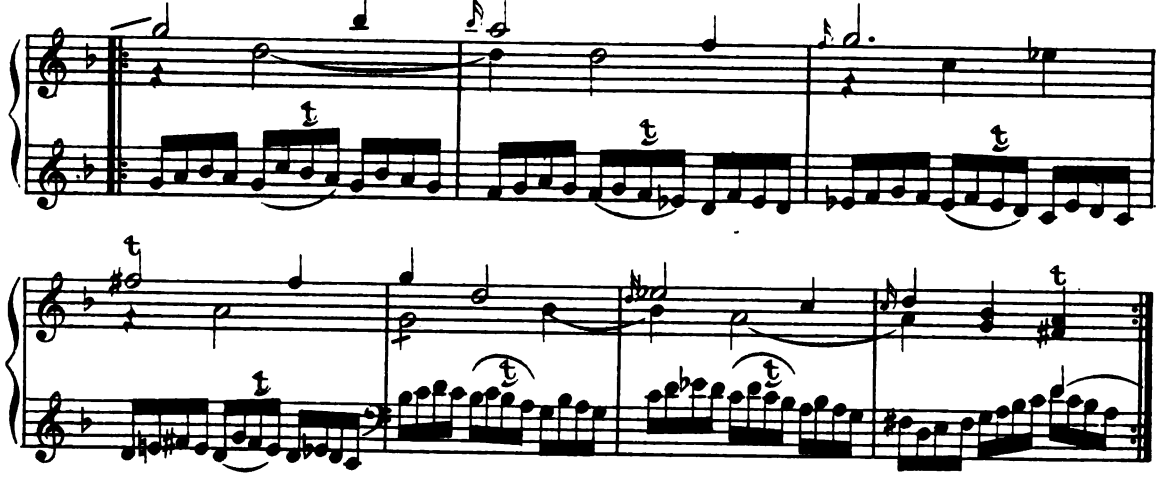

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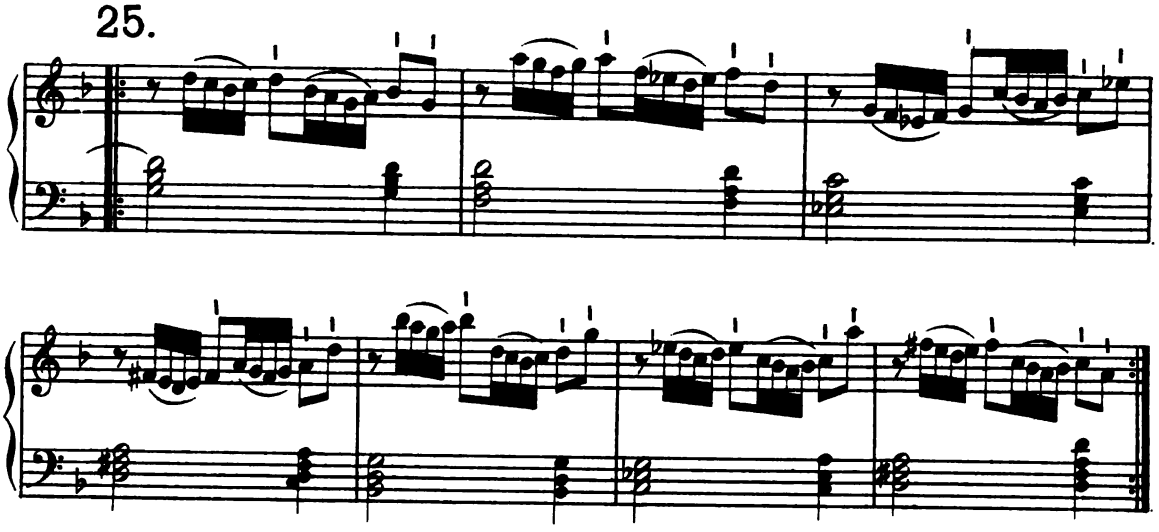



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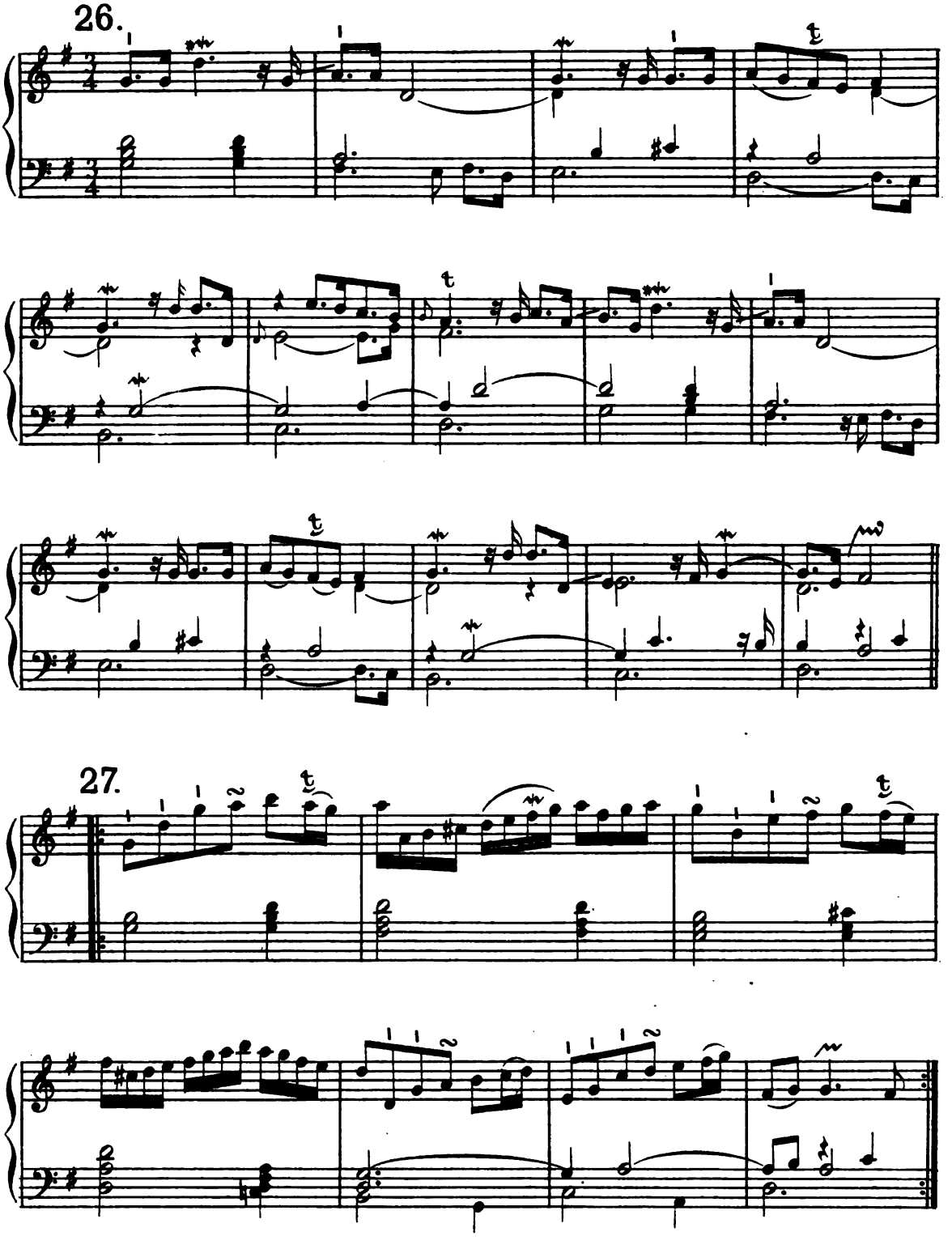


HW: S. 5.

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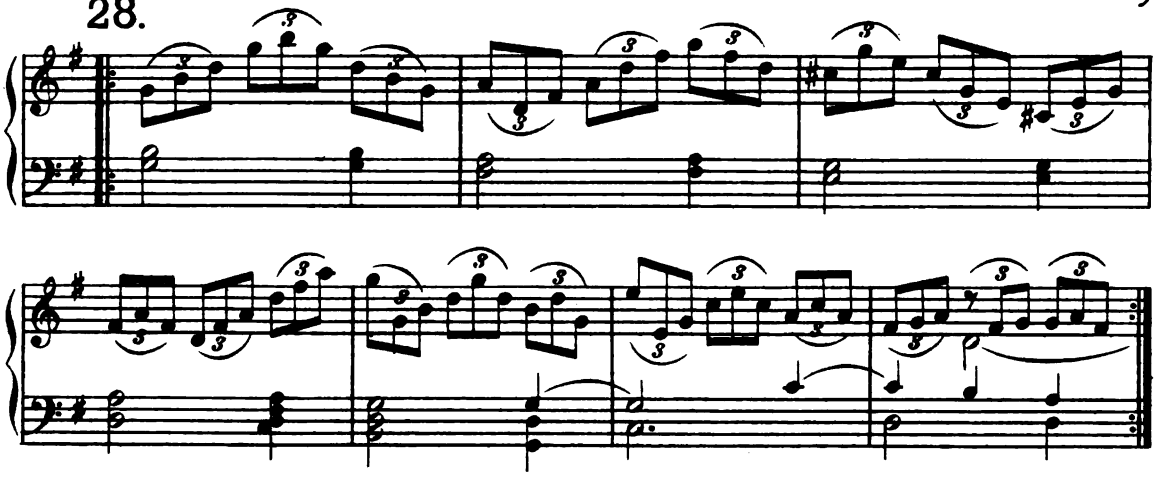

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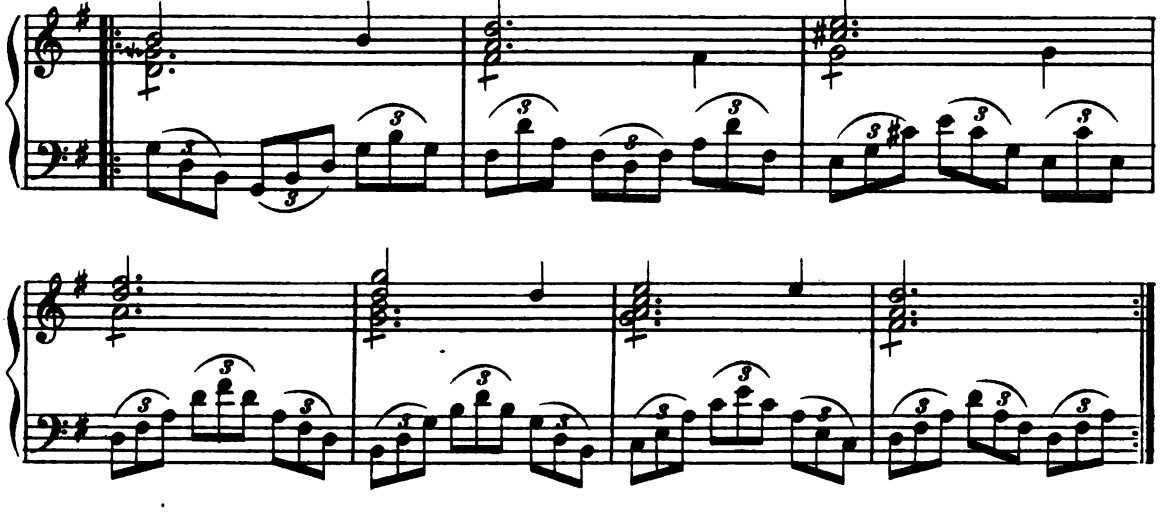

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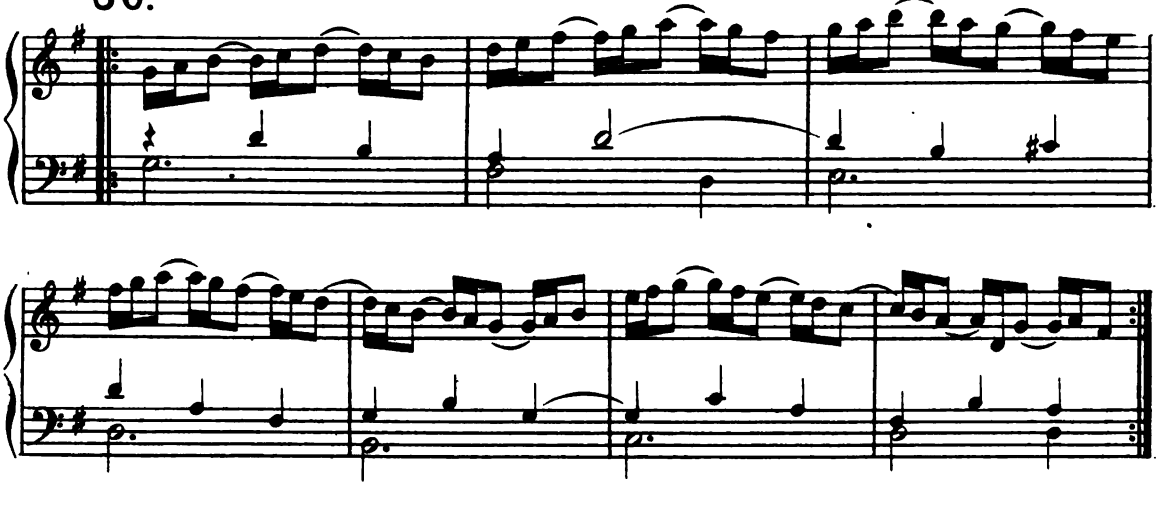



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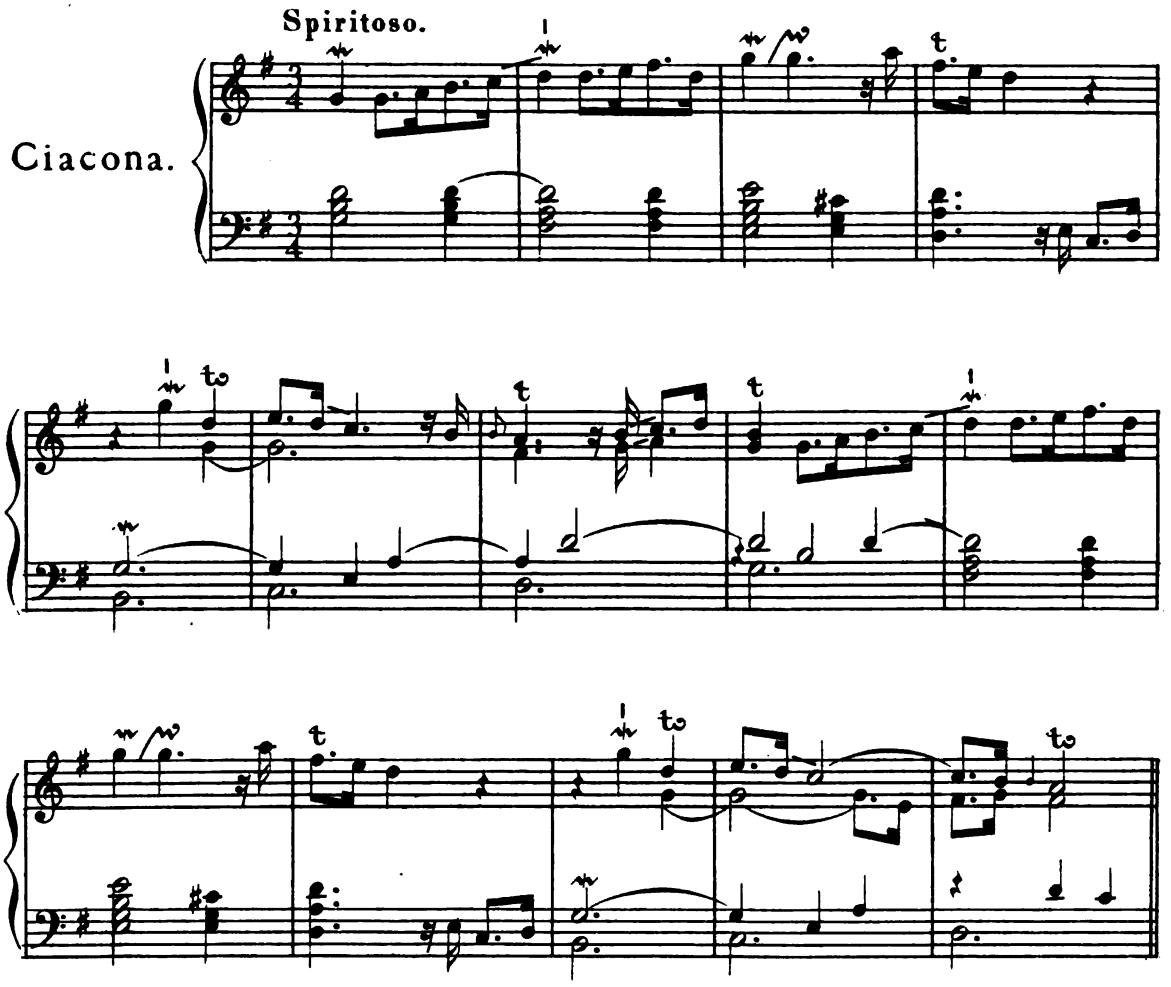


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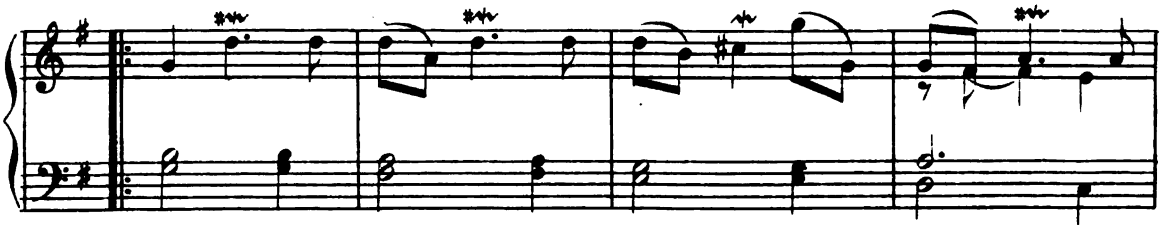



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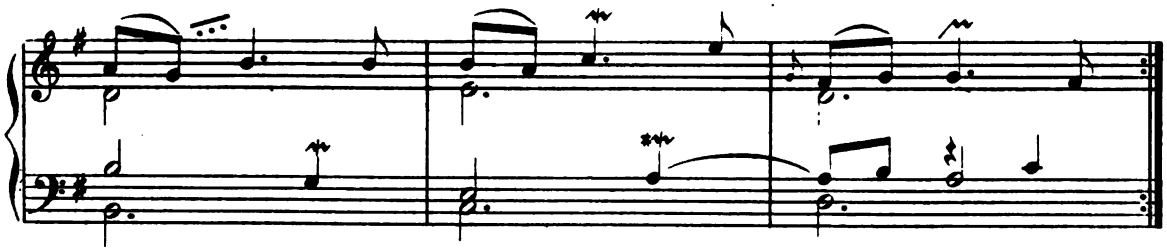

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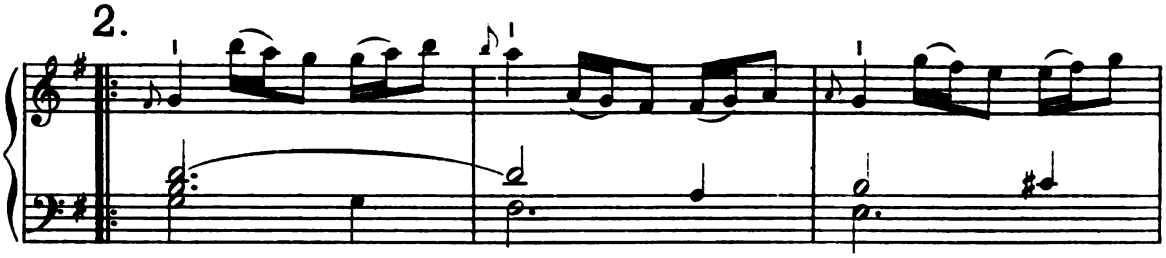

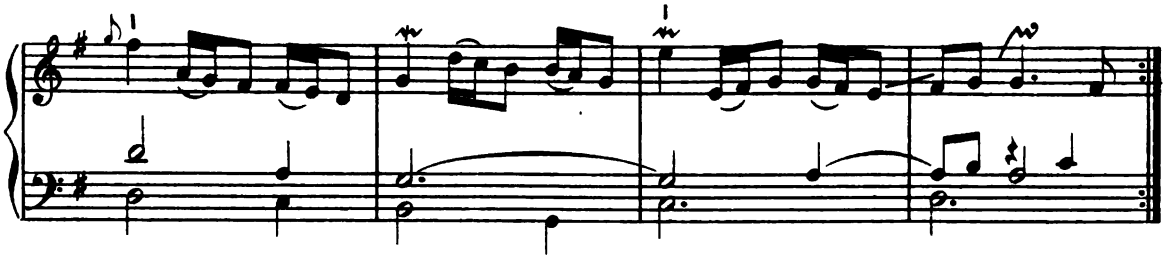

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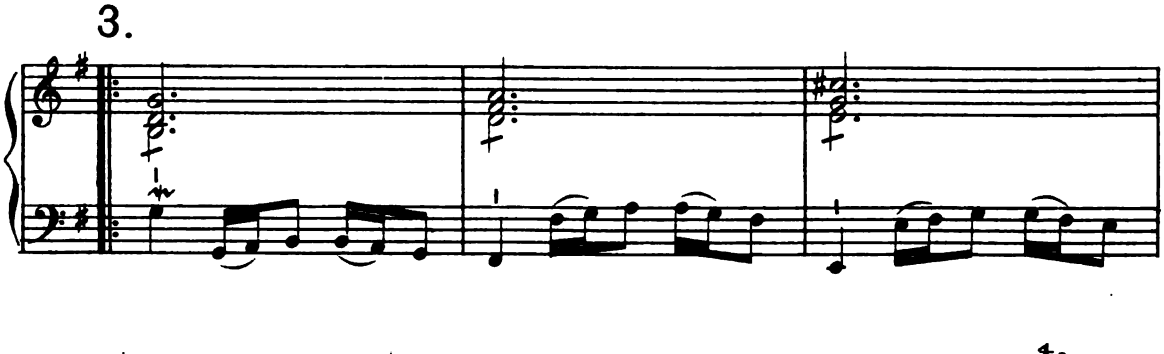

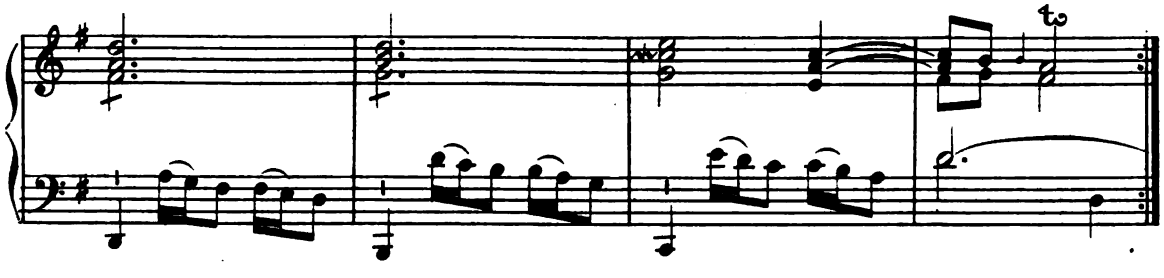



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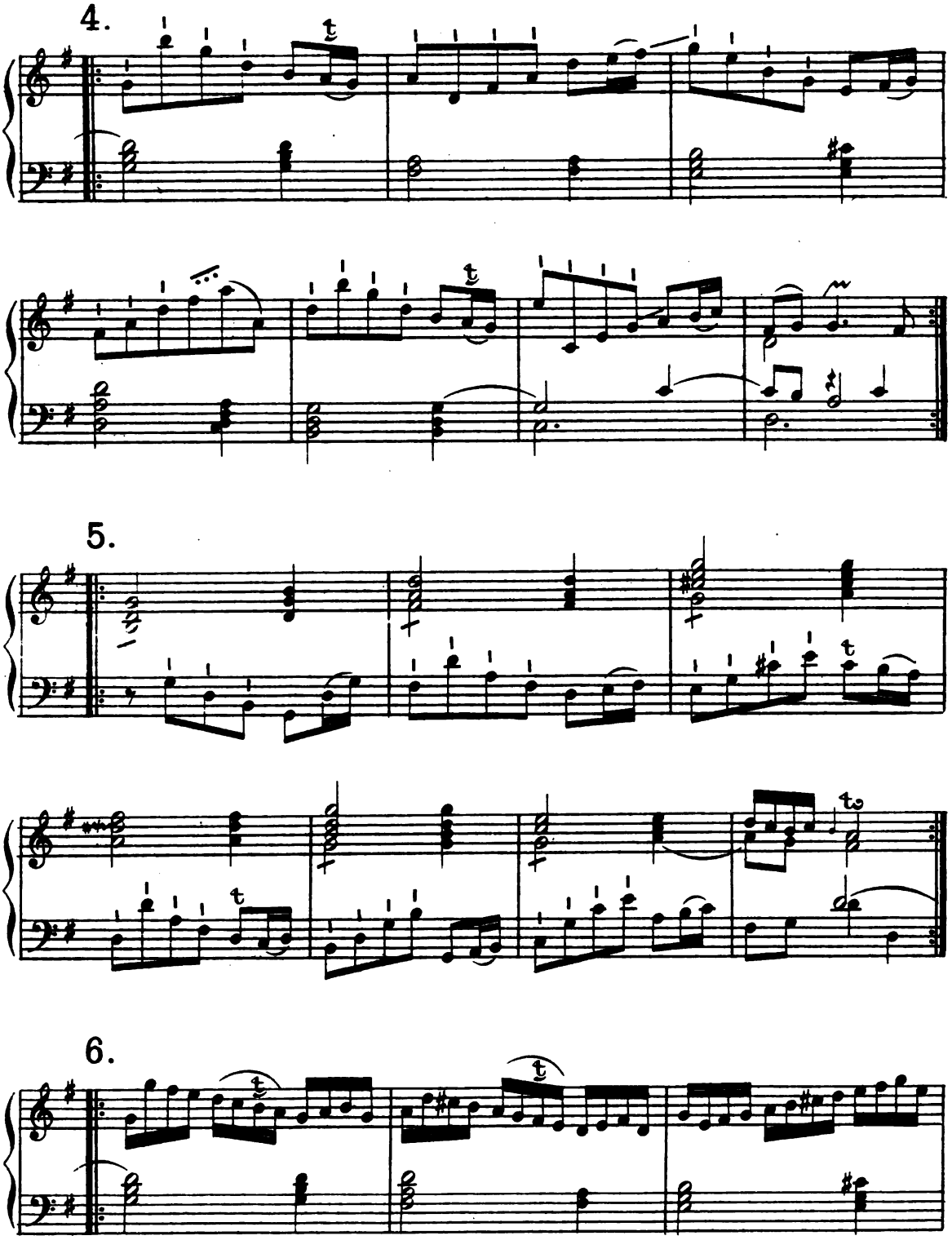


HW: S. 5.

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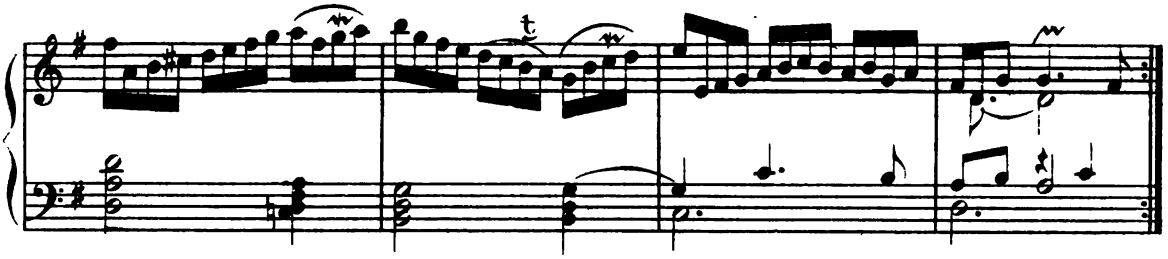

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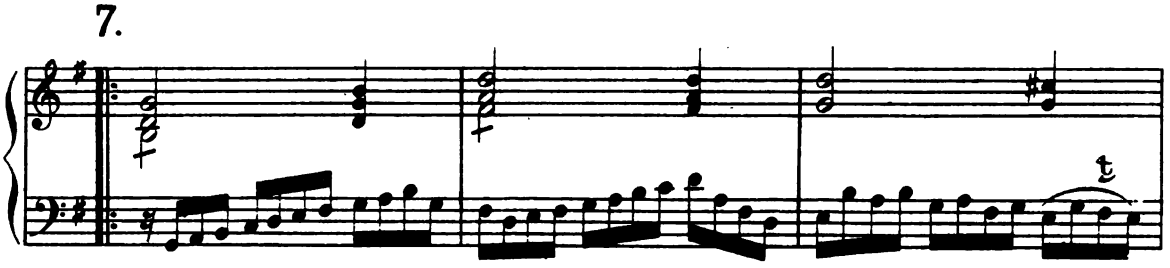

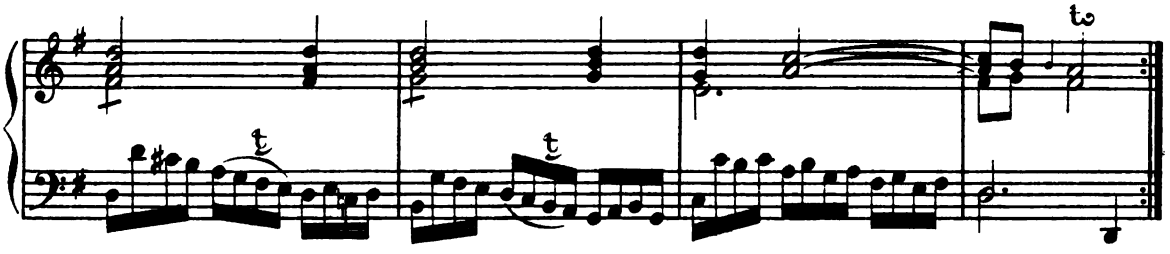

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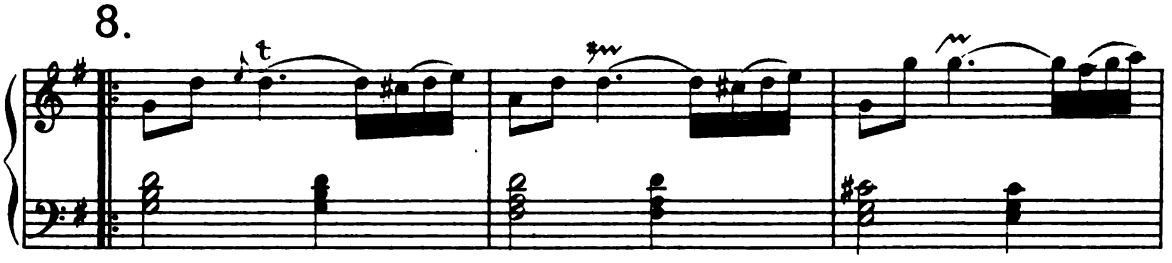

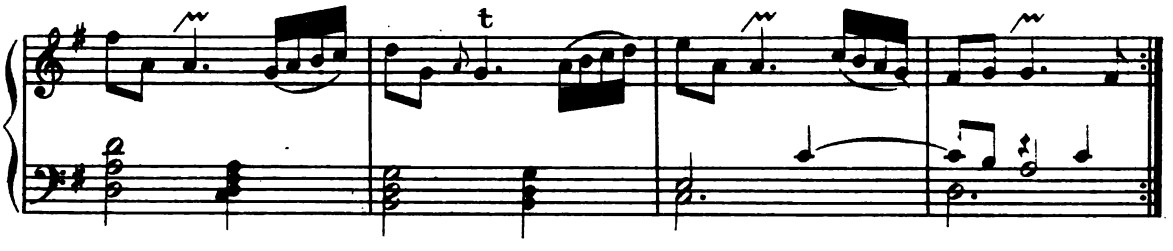

HW: S. 5.

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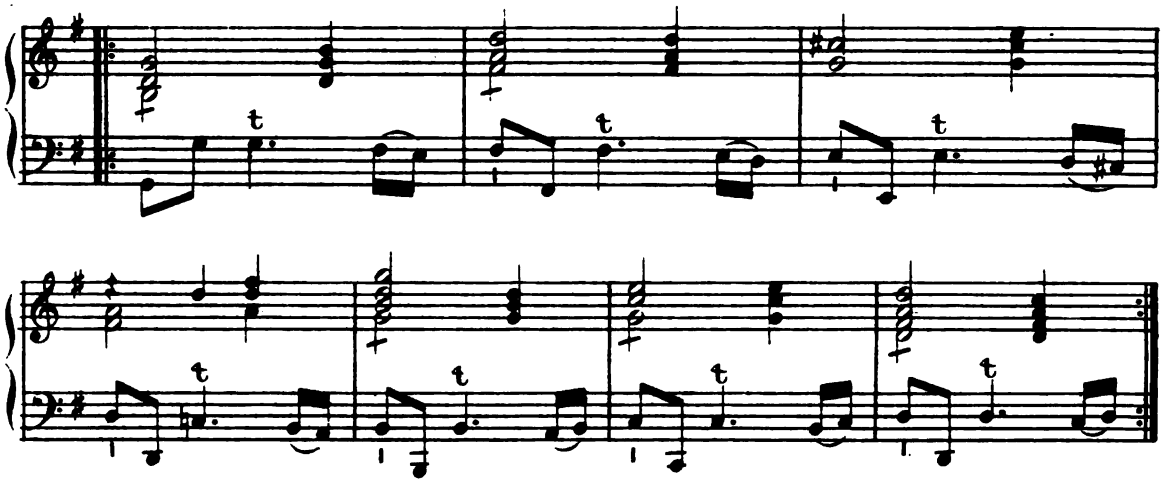

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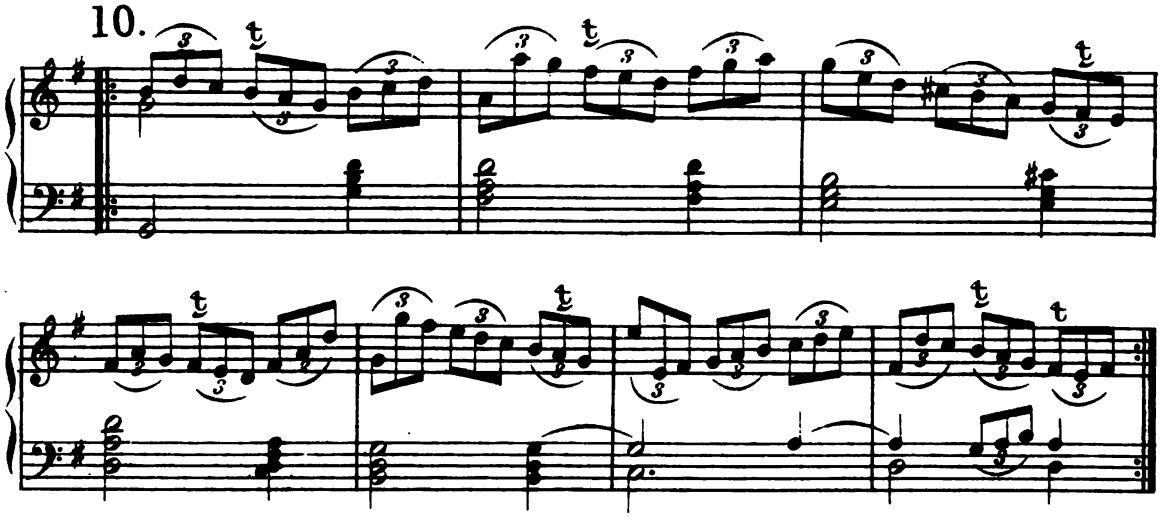

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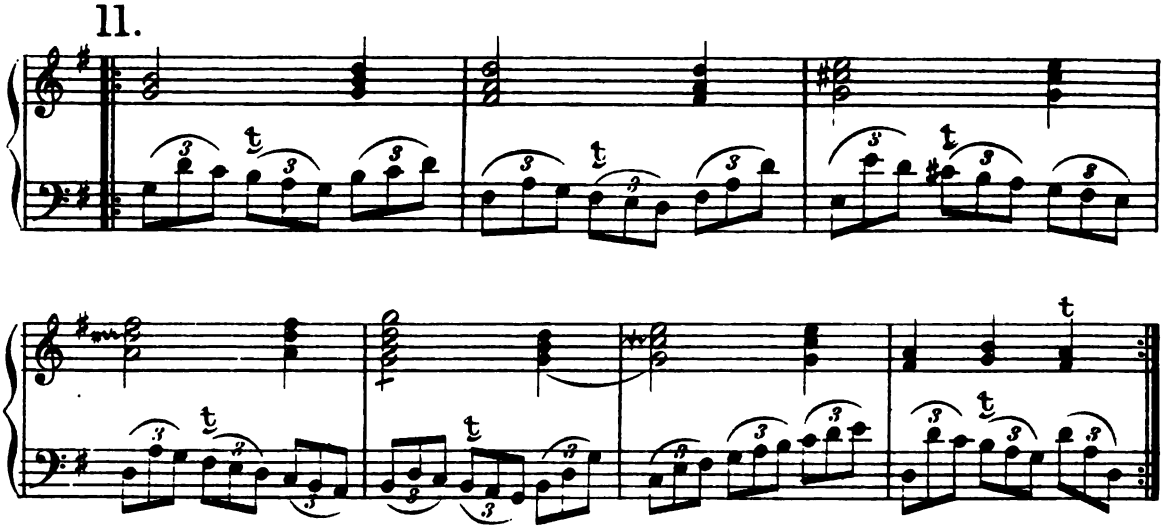



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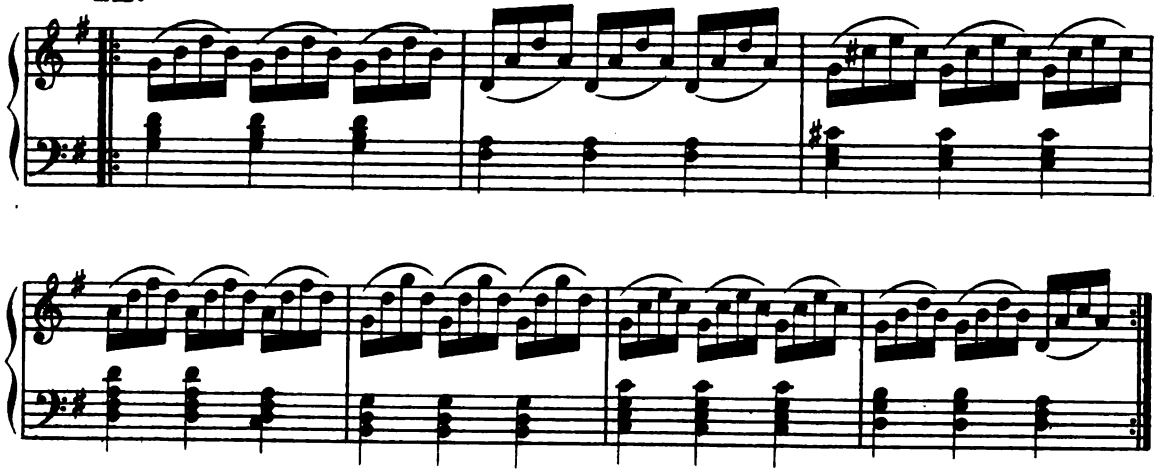

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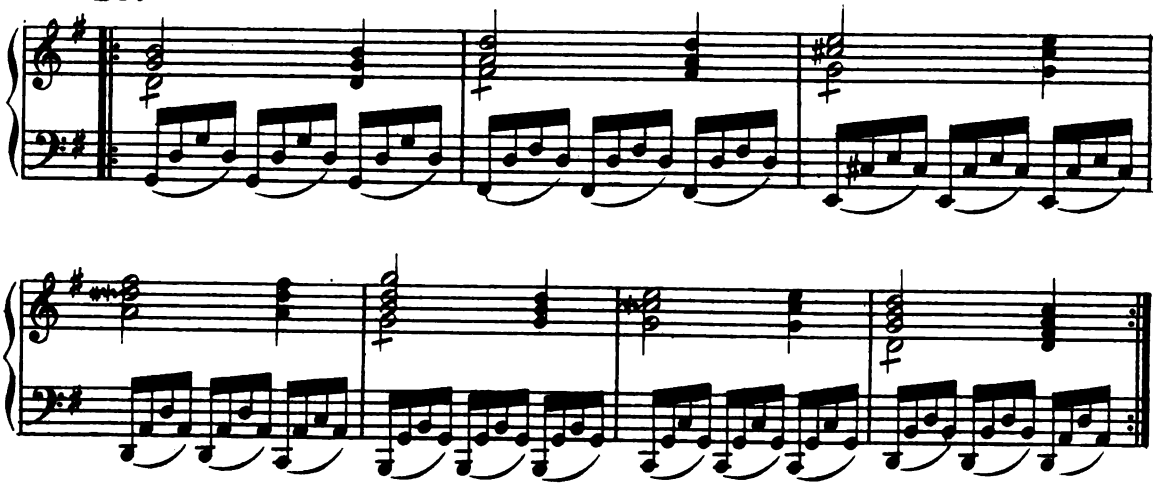

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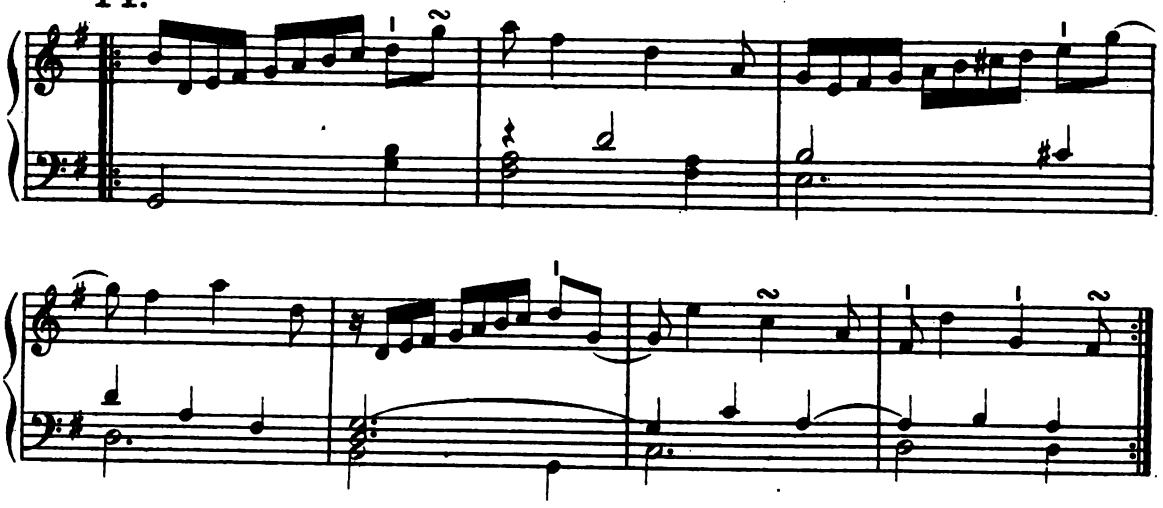



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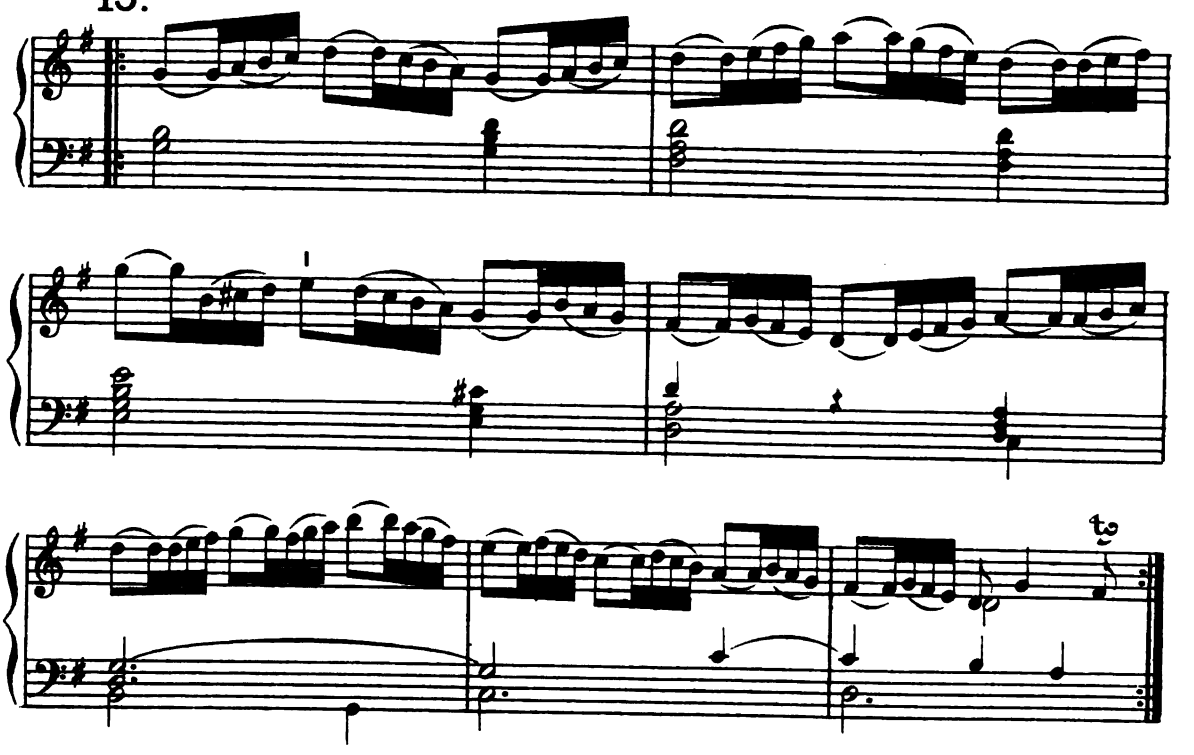

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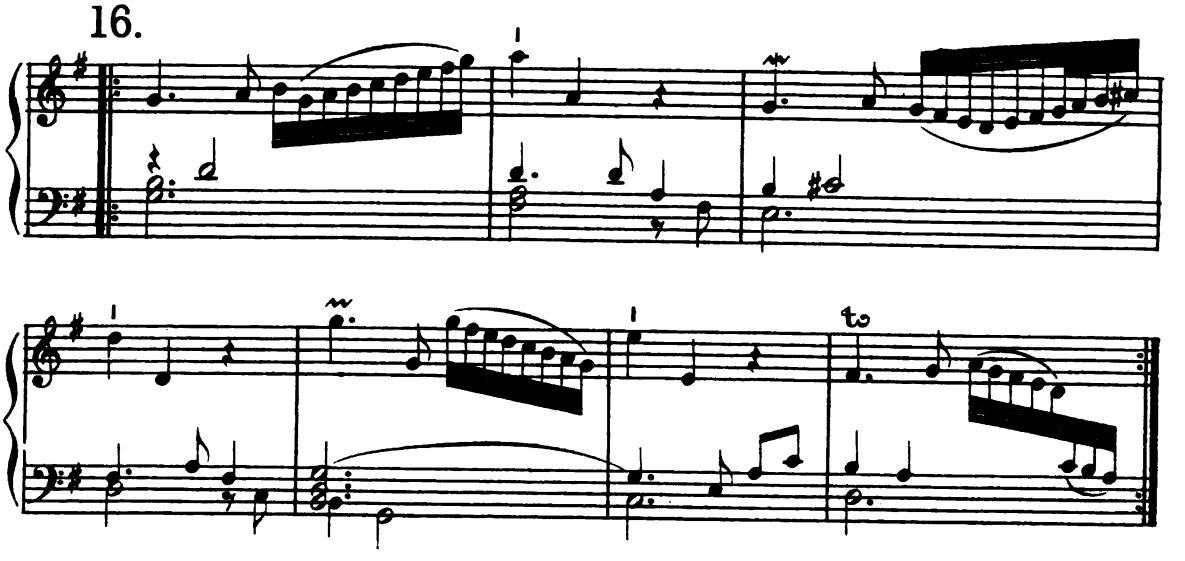

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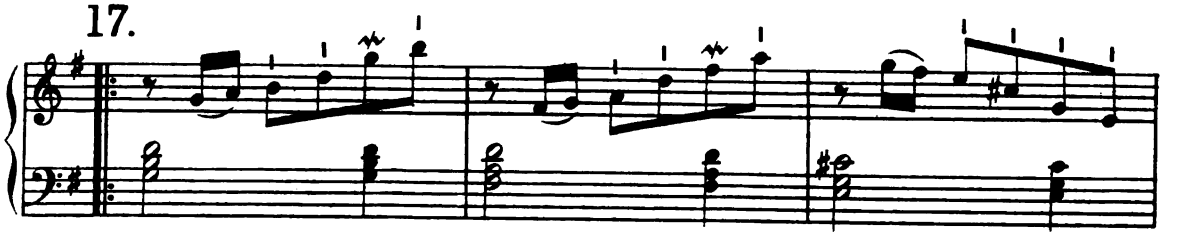



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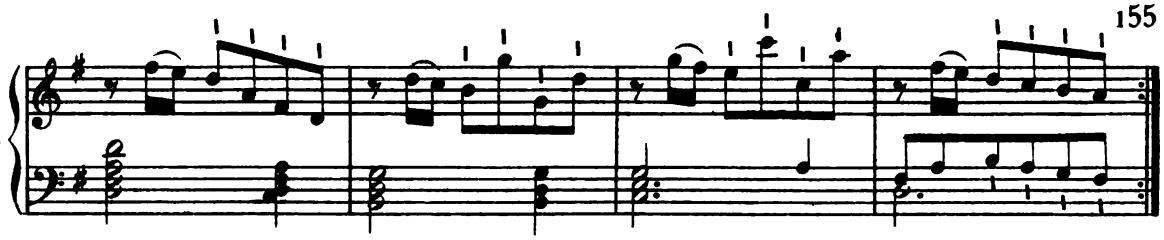

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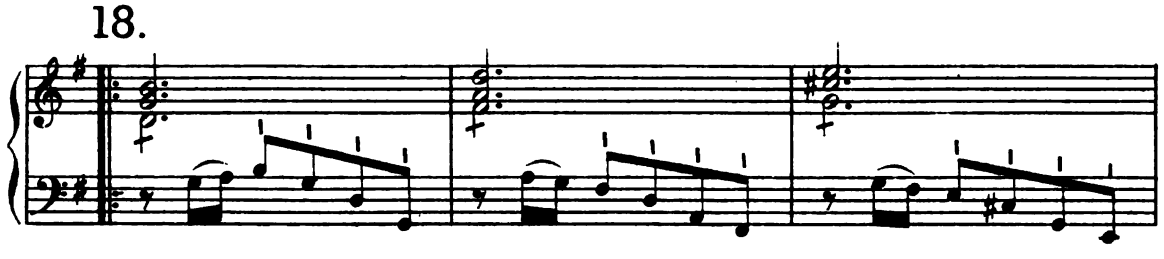

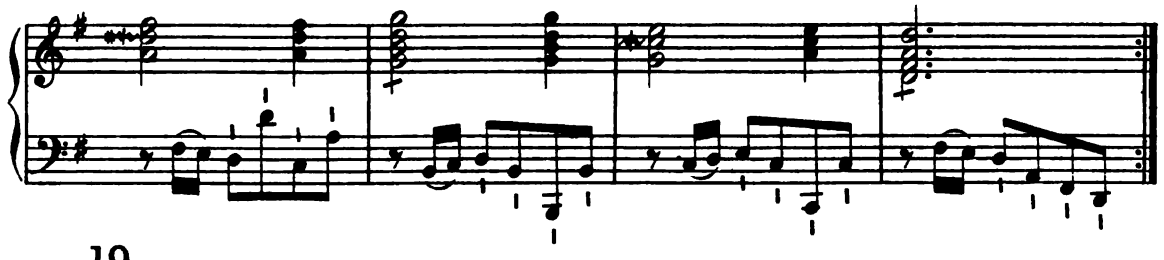

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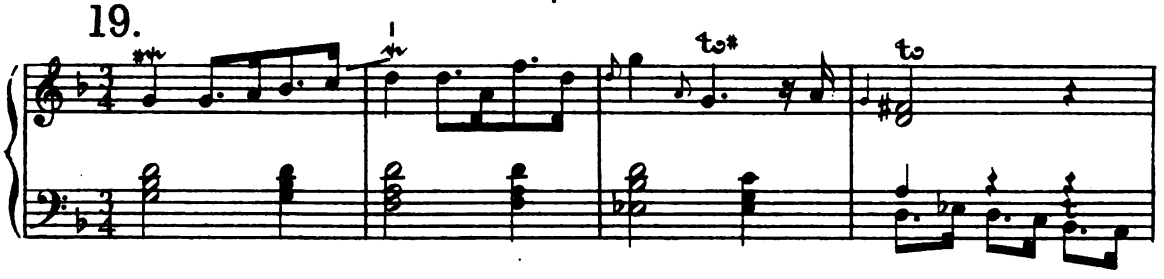

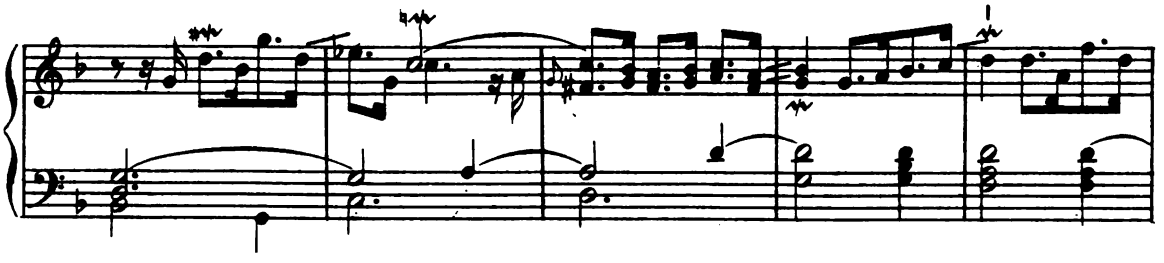

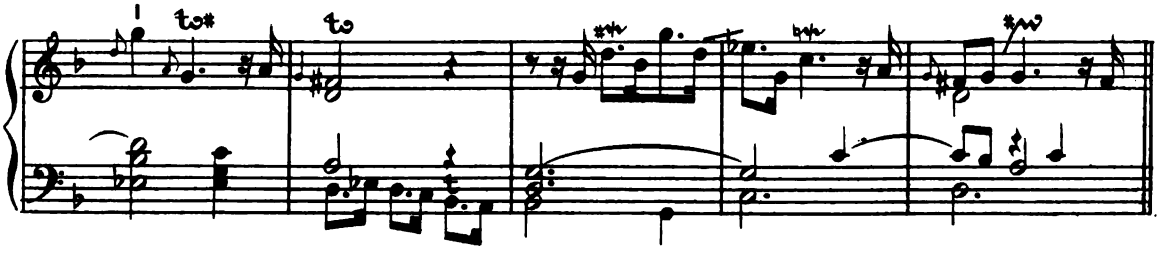

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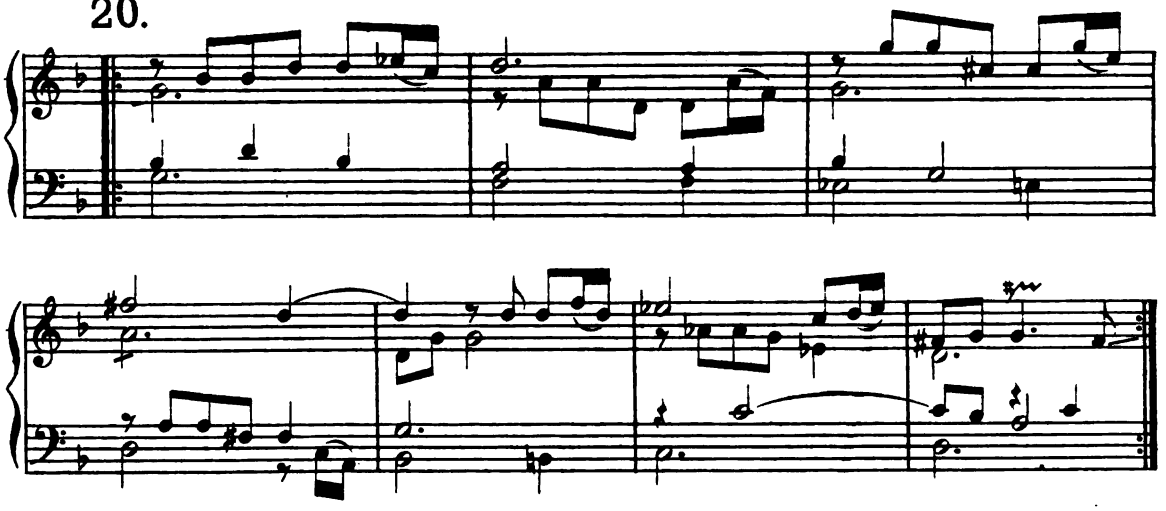

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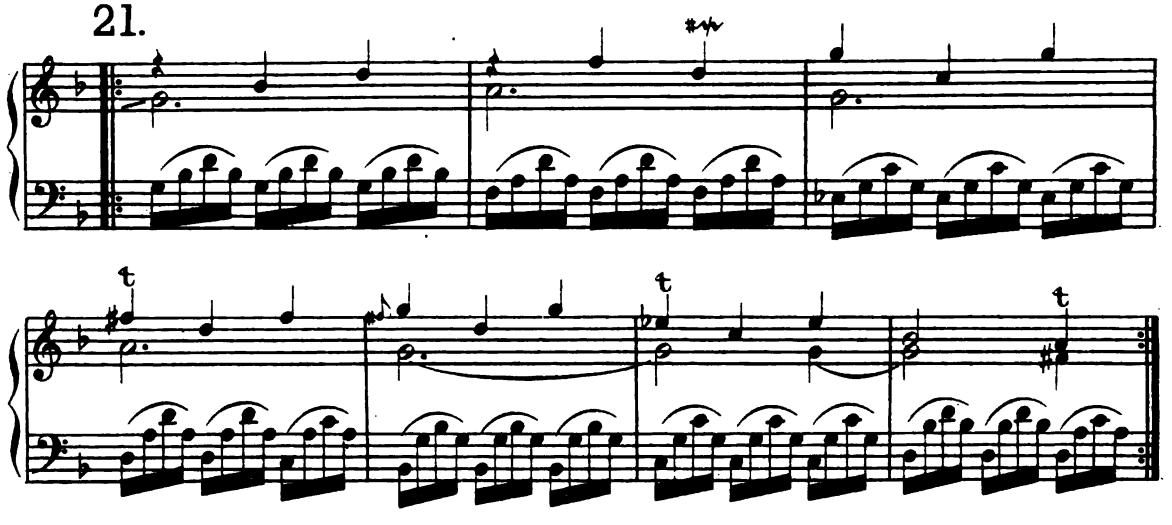

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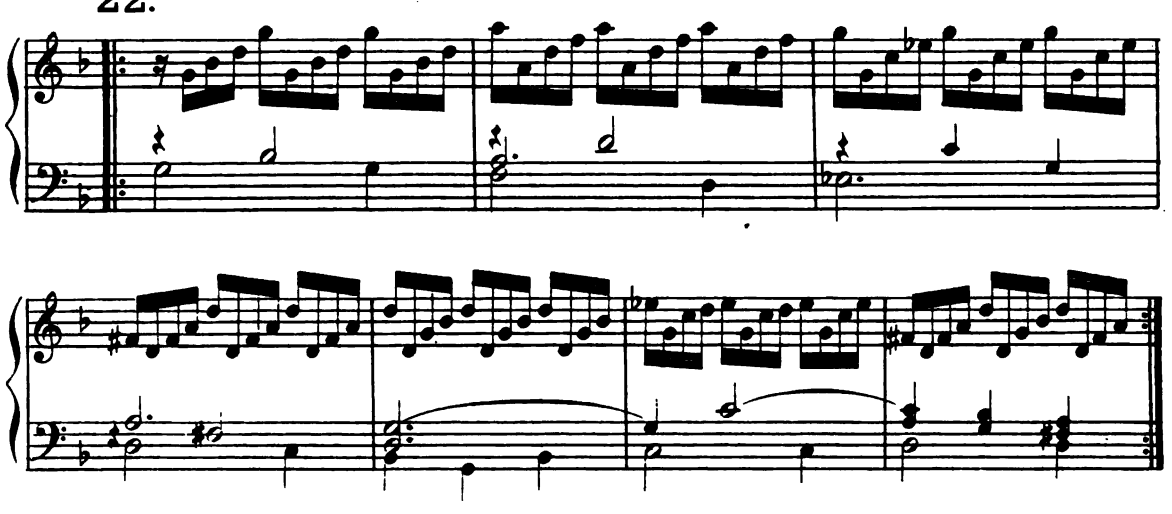



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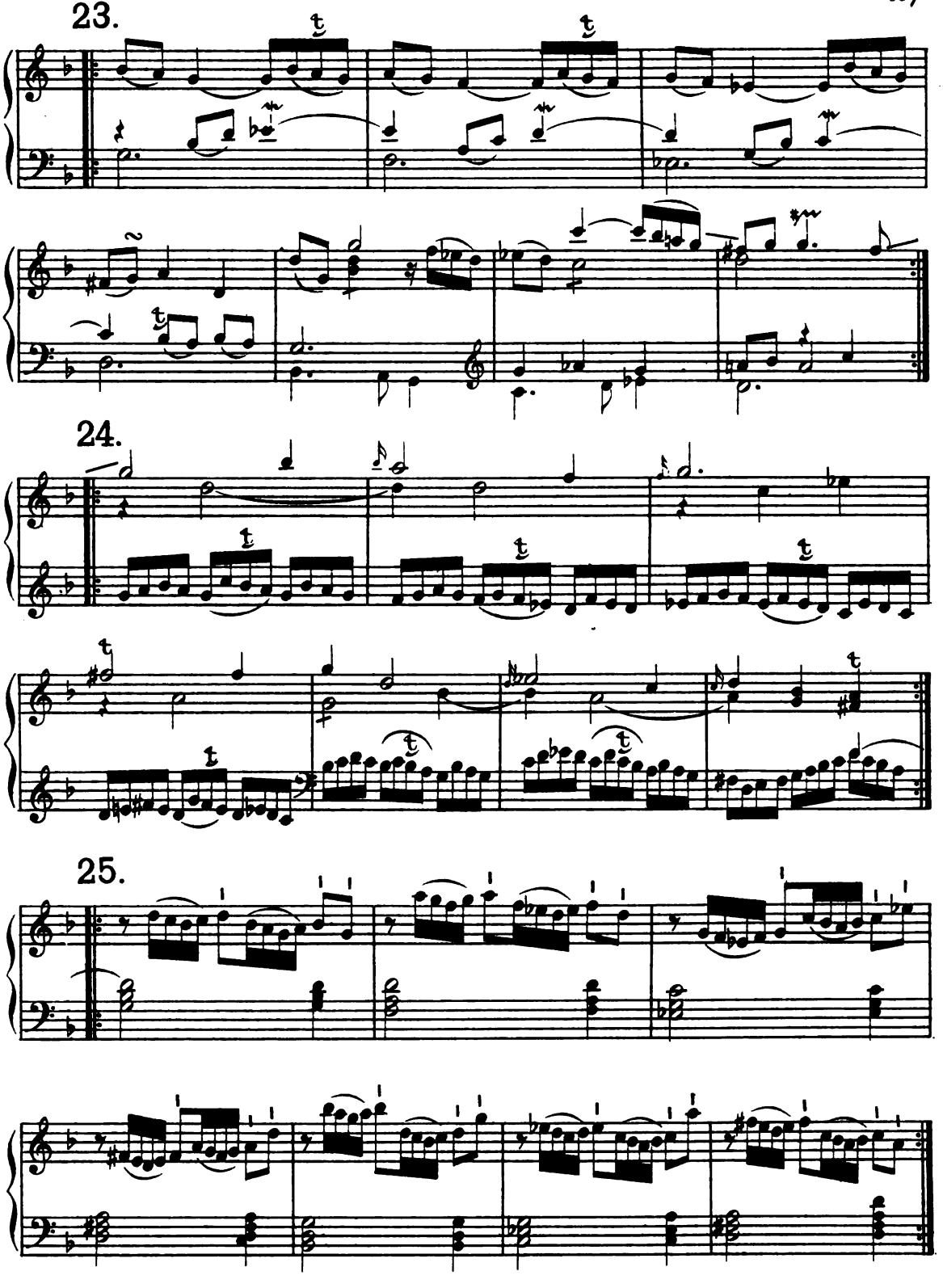




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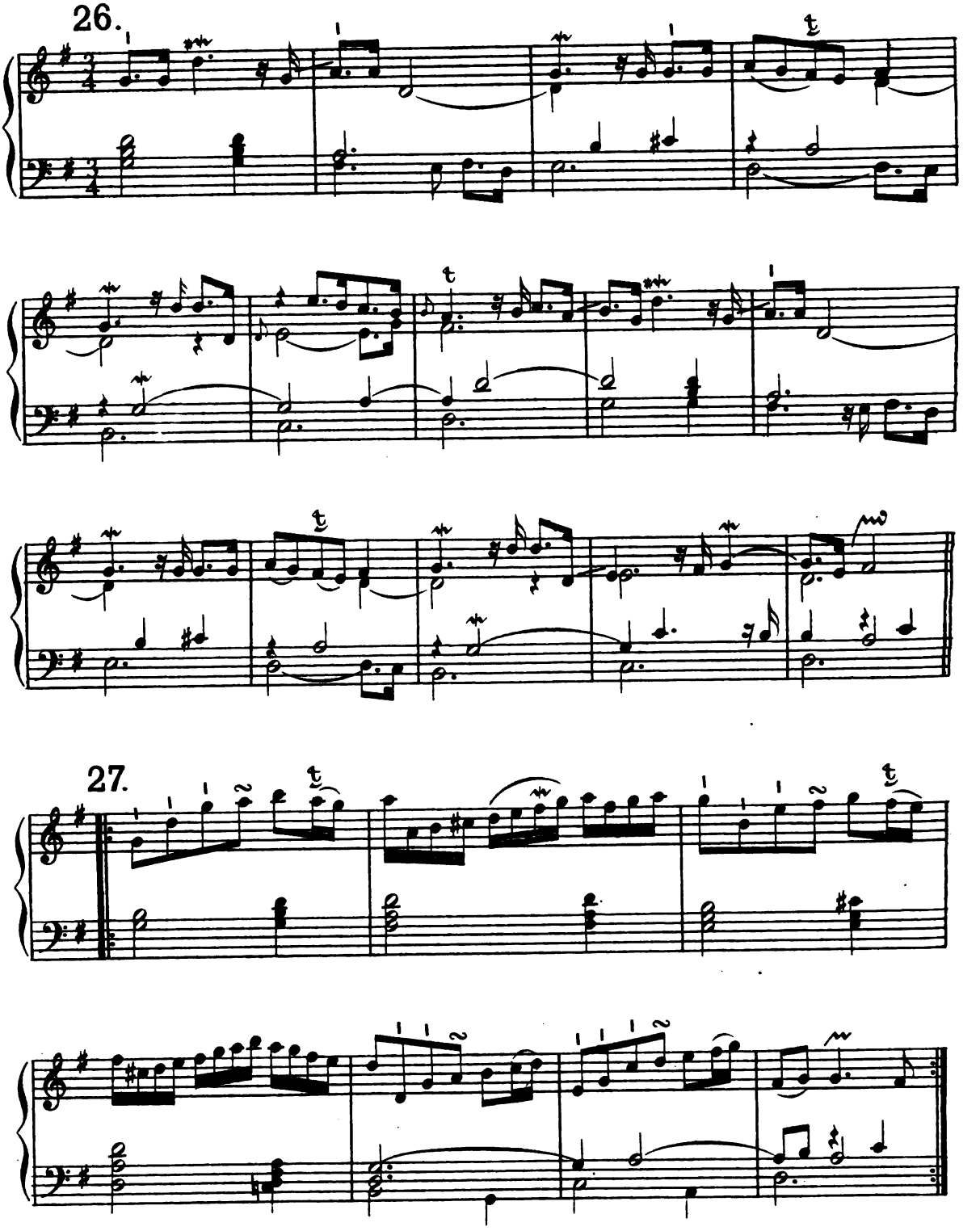


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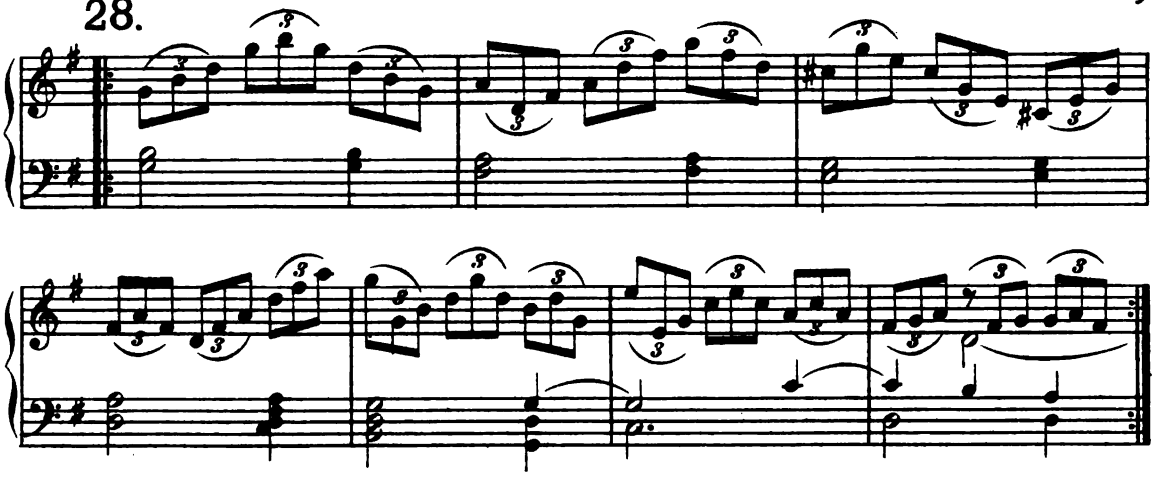

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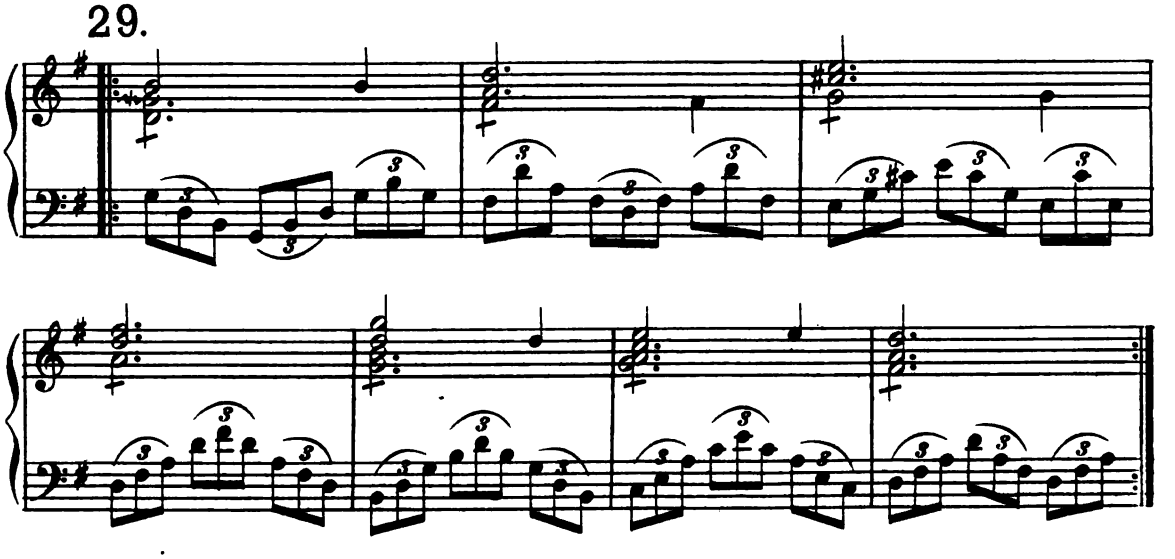

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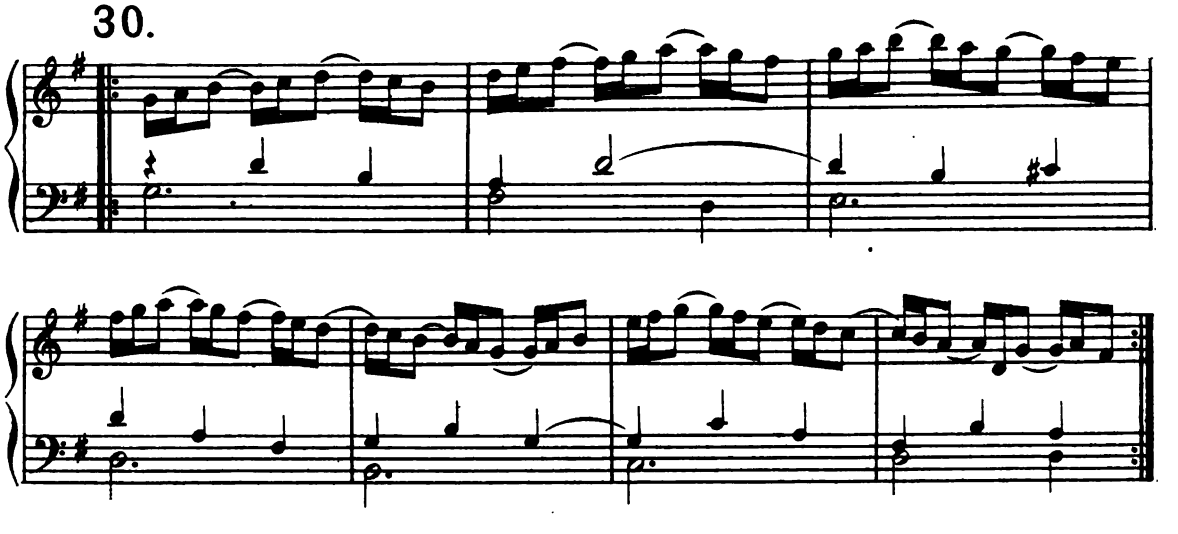



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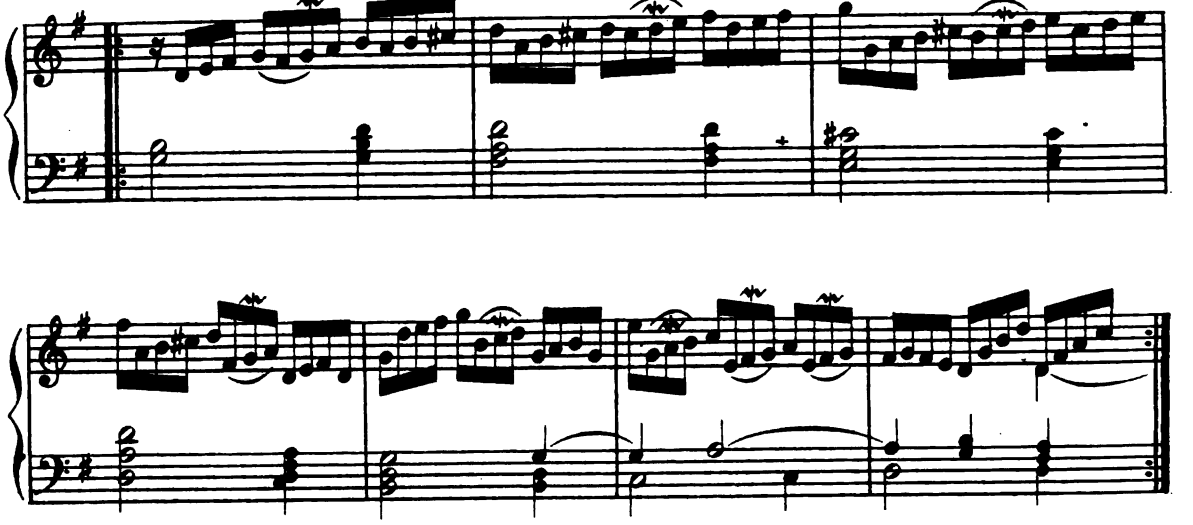

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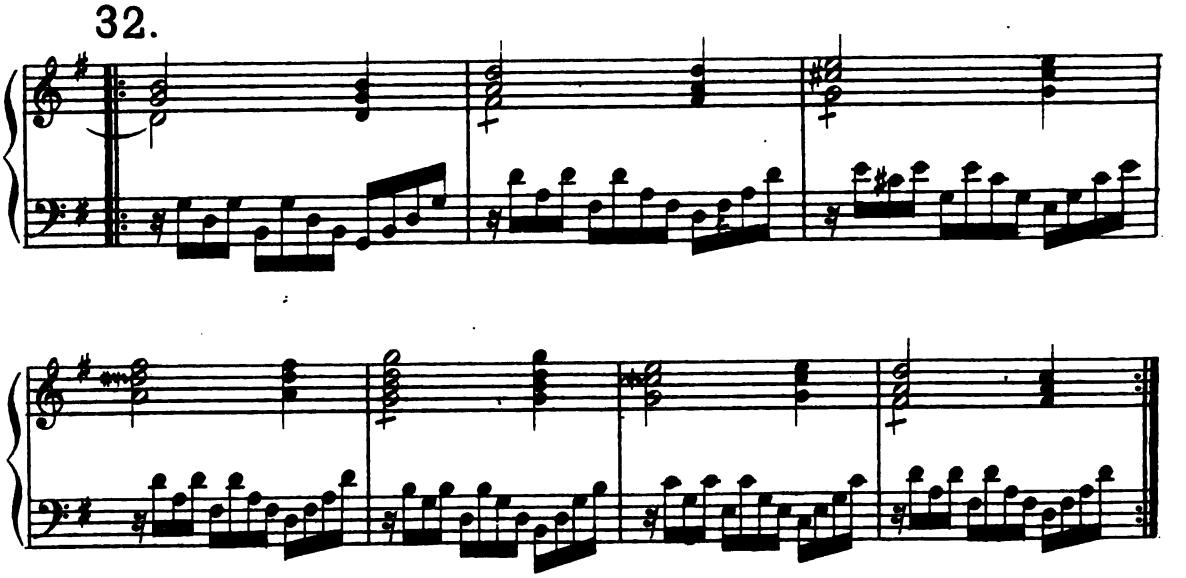

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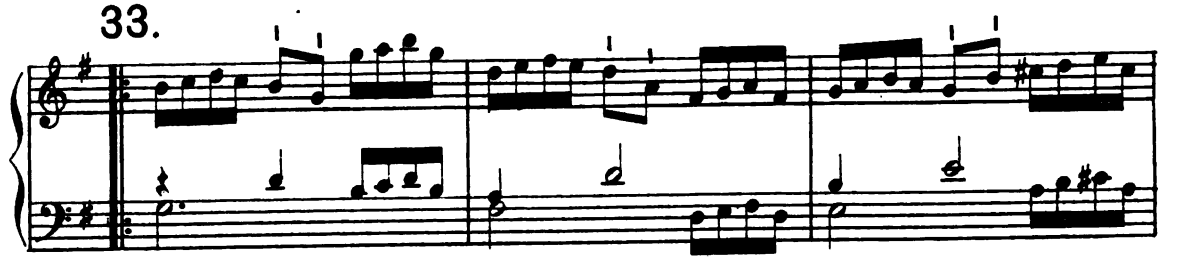



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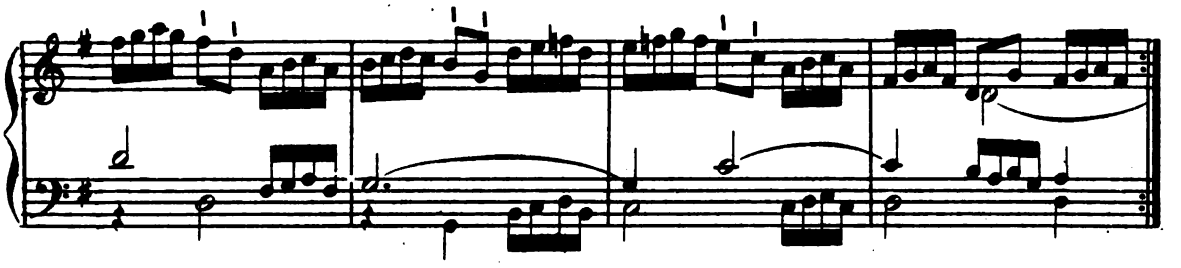

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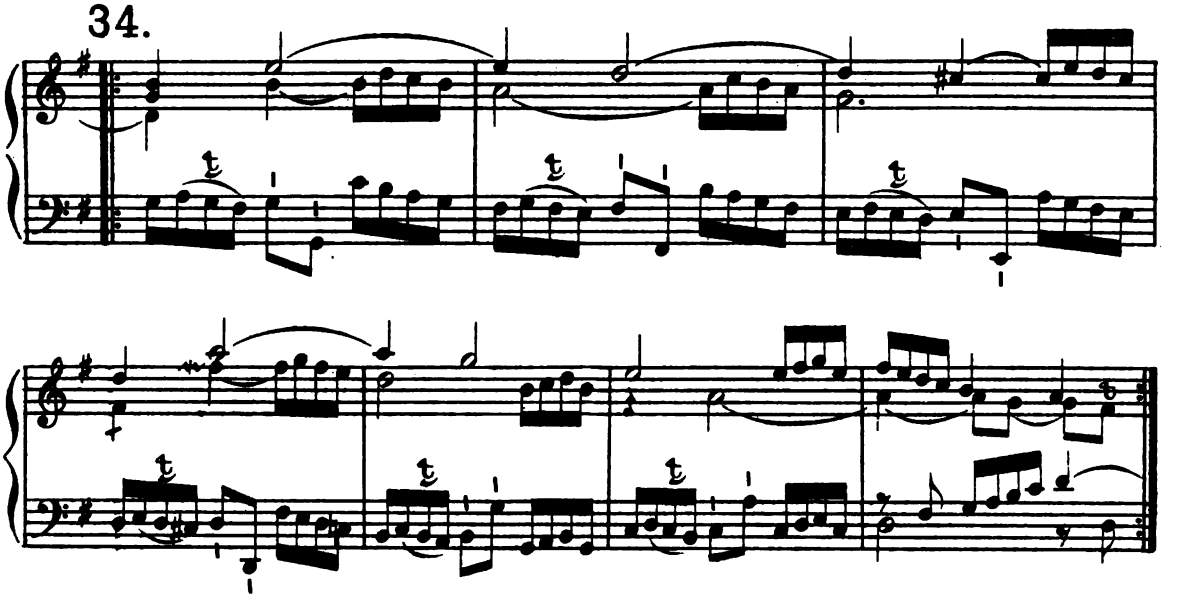

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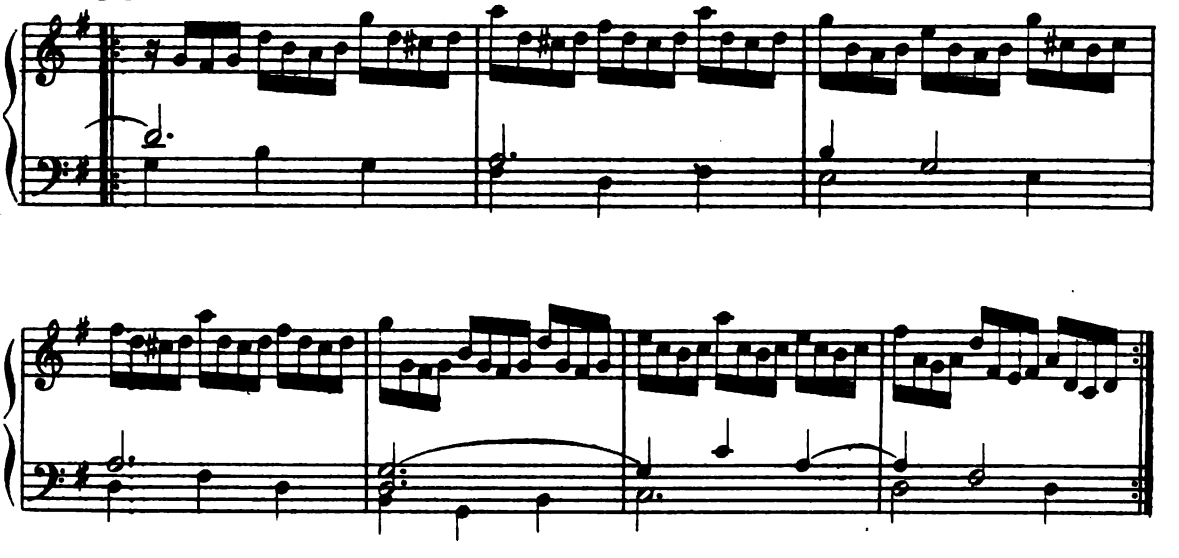



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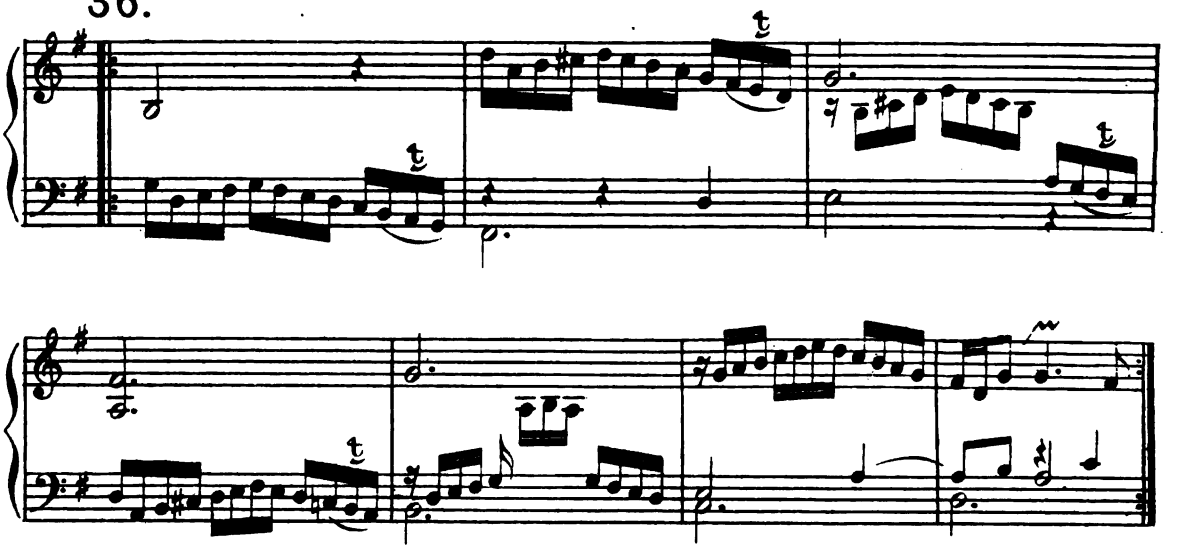

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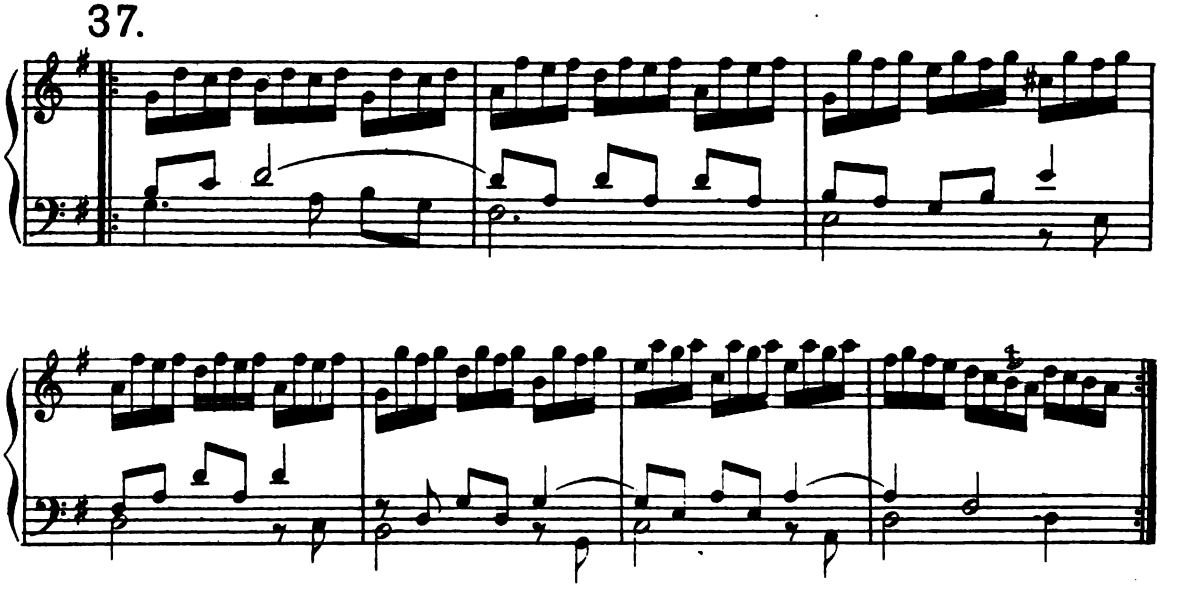

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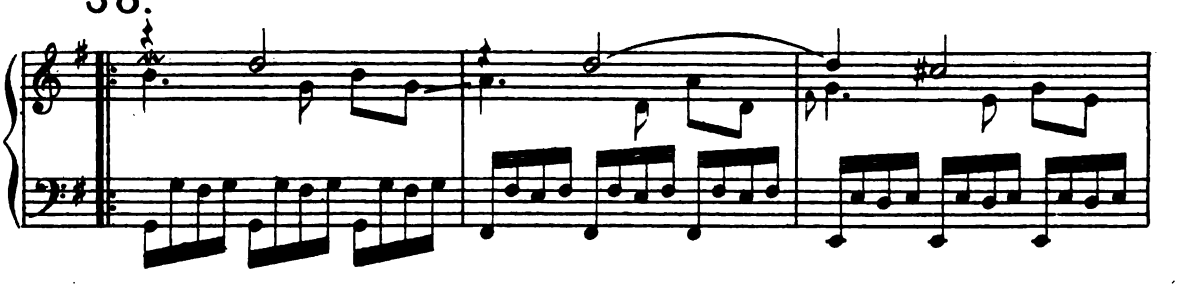

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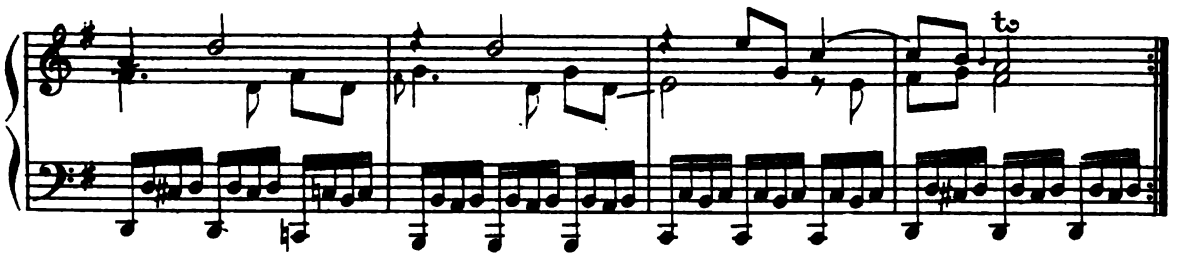
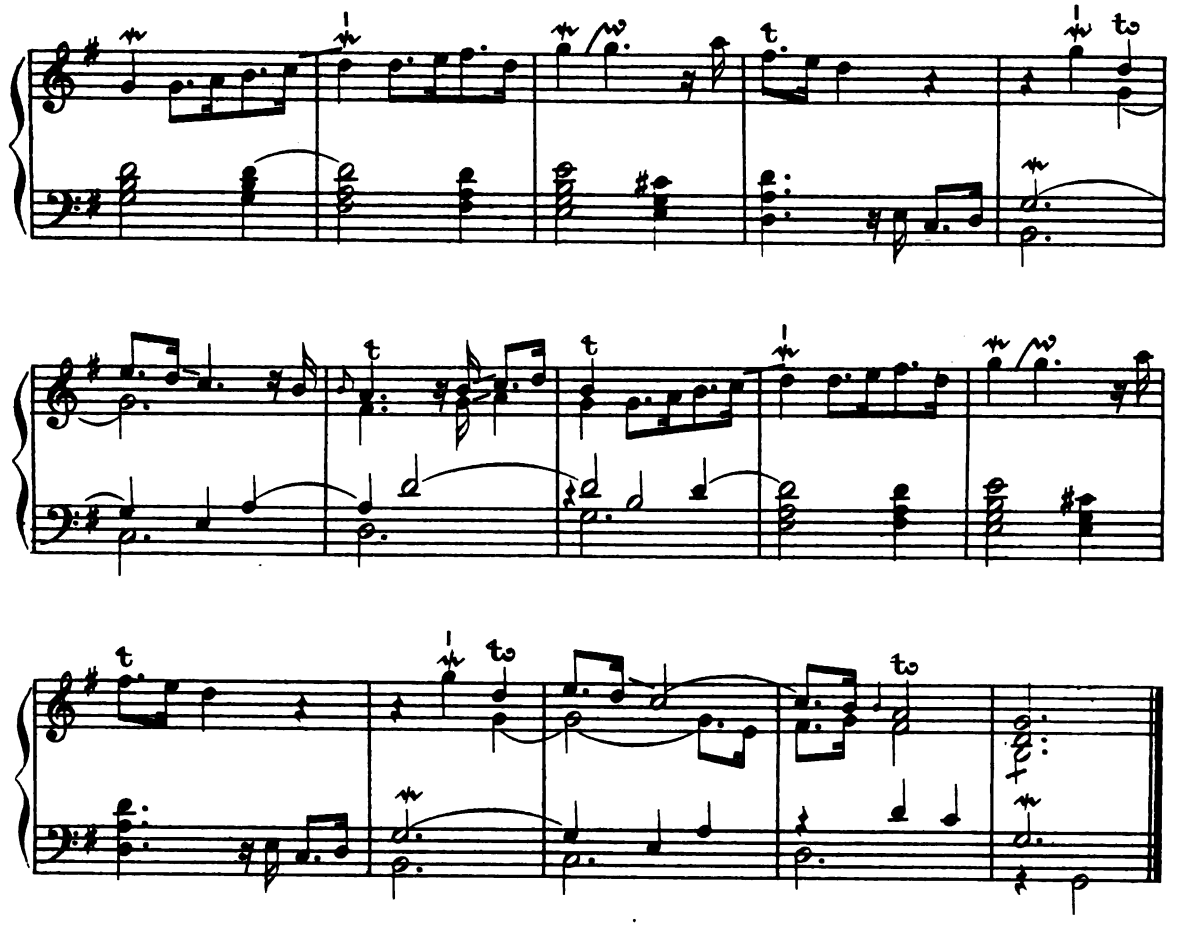


*Il Primo Motivo della Ciacona da Capo.*



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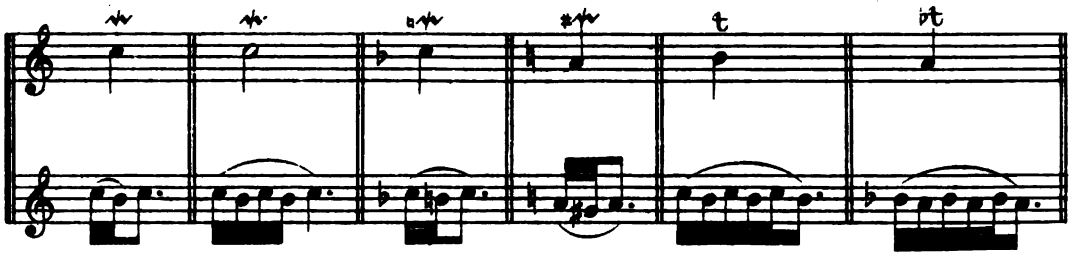
# *Particolari Segni delle Maniere.*



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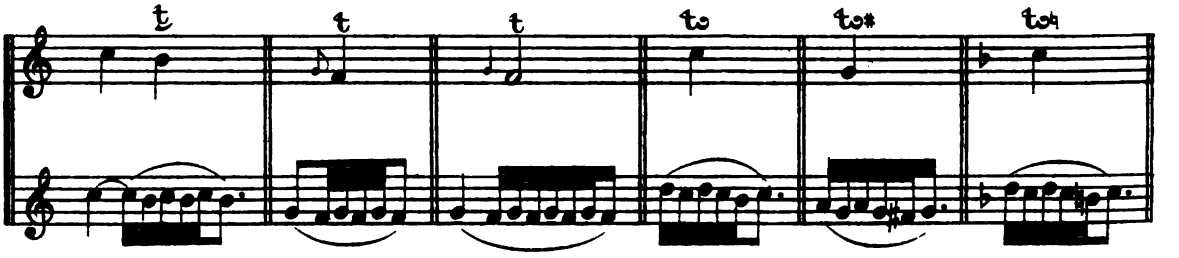

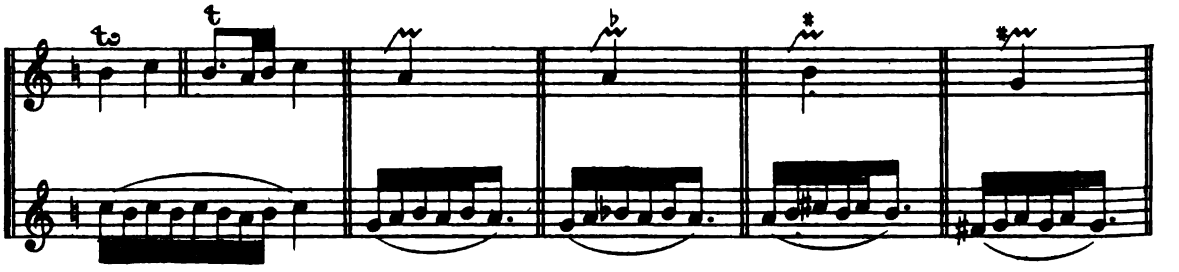

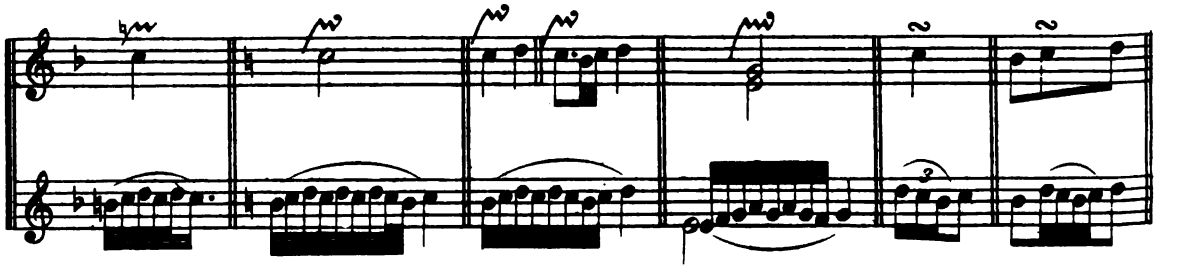



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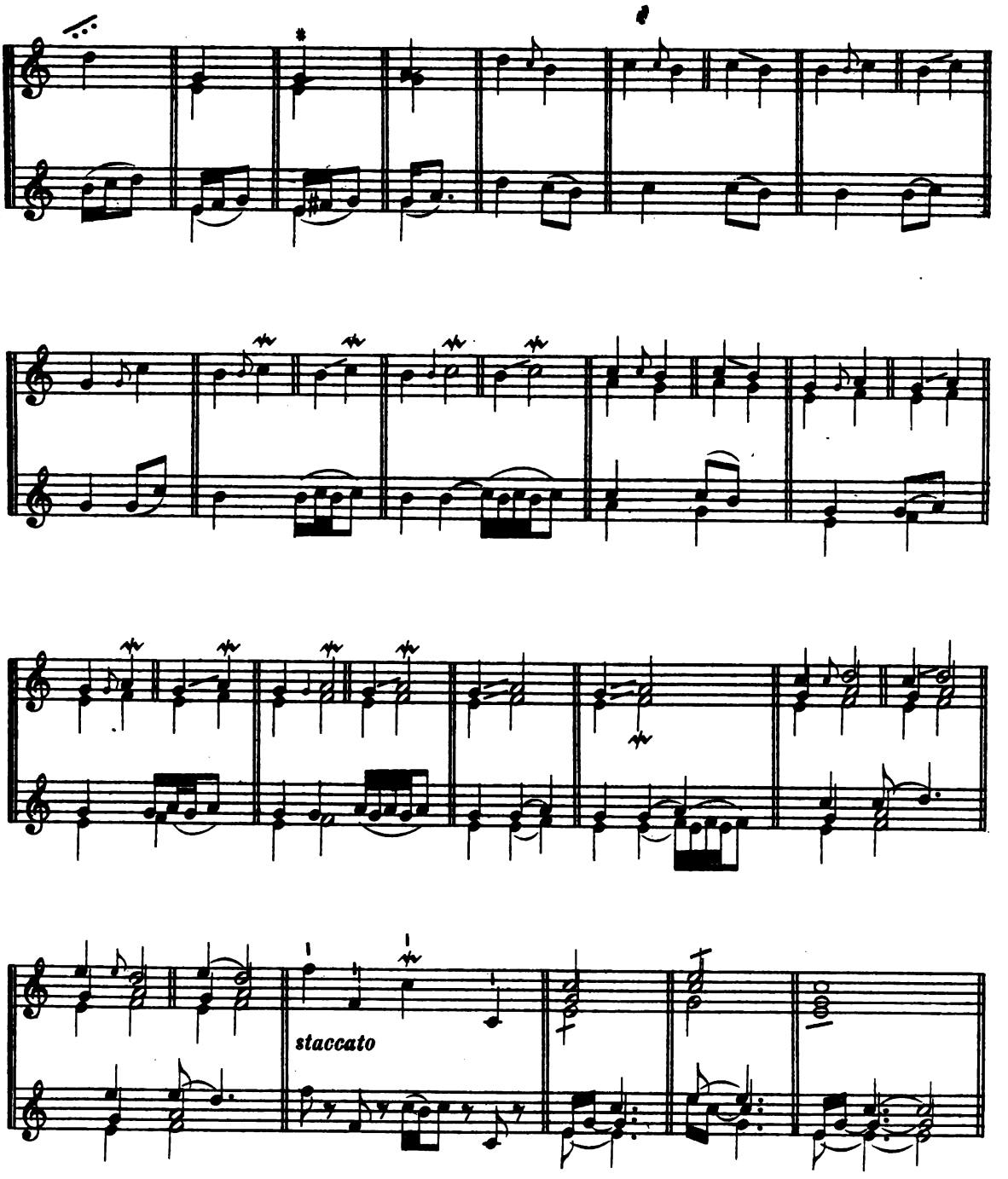




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